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WHAT WILL EDMONTON LOOK LIKE WHEN THE OIL DRIES UP? [MURRAY SINCLAIR / 6]

BEYOND CARBON



THEATRE: A MUSICAL BARD! / 18
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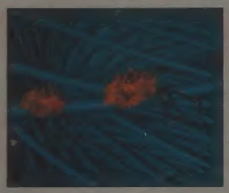
BEYOND CARBON / 6
"Financially, there's a crunch coming. The money coming in now isn't going to be coming in over 20 years." —Jaisel Vadgama, Pembina Institute analyst

THEATRE



RIVER CITY SHAKESPEARE FEST / 18
"One of the things Shakespeare does, and I think one of the best parts, is letting the audience know the truth of things while they watch the characters mess things up and spin into oblivion. I mean, that's fun, right?" —John Kirkpatrick, artistic director

VISUAL ARTS

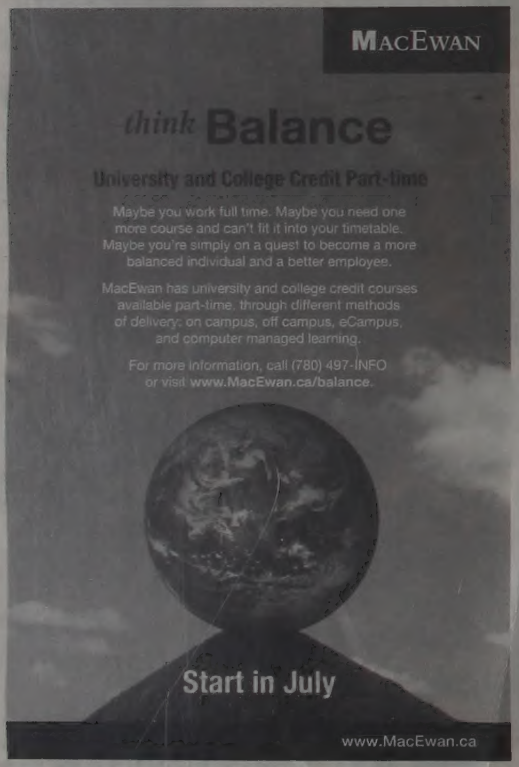


AUTOPOIESIS / 24
"People change their behaviours, and the robots do too. Viewers are, in a sense, the ultimate determiners of the manifestation and evolution of behaviours. Chaos is lifelike." —Ken Rinaldo, robot artist

MUSIC



MARK DAVIS / 33
"I try not to scrutinize my lyrics the way that I used to. The shift towards a greater level of fiction has also made songwriting easier. I think the two years away from Old Reliable and sort of just working in my living room and laying low, not playing too many shows and just working on these records, have made me grow hugely as a musician." —Mark Davis, solo but still reliable







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What are they smoking over at the *Globe*?

BRYAN BIRTLES / bryan@vueweekly.com

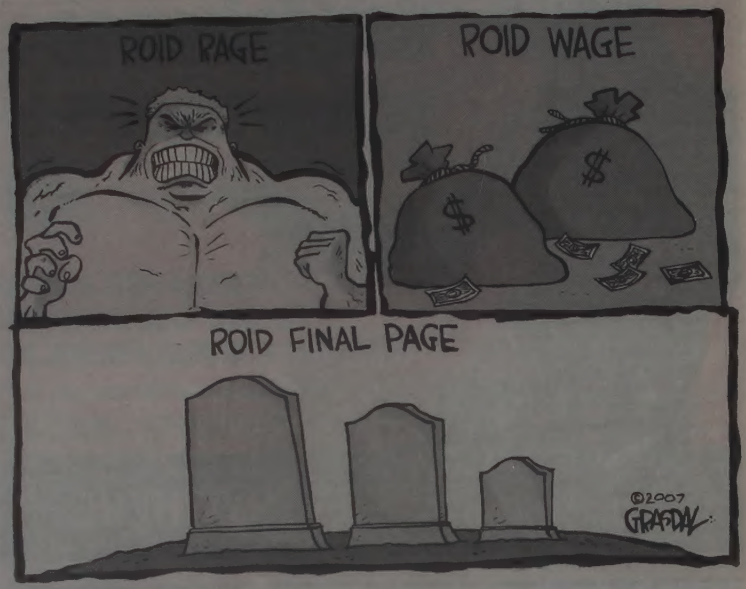
After doing independent research on marijuana 15-year-old Saskatchewan Grade 10 student Kieran King told his friends that, in his opinion, marijuana was less harmful than either alcohol or tobacco. Expressing this opinion, unfortunately, put him at odds with his principal—who, King alleges, threatened to call the police if he discussed marijuana again. When King protested, he was suspended from school for three days.

Even more ridiculous than punishing a 15-year-old for voicing such an opinion—one backed up by an avalanche of scientific research and a Canadian Senate Committee—is some of the debate that has erupted in the wake of the incident.

Since 1923—the year marijuana was criminalized in Canada—the justification for its vilification has been based on scientific fallacies and a not insignificant amount of racism. Instead of undertaking any scientific studies of the drug, the Canadian government outlawed the use of marijuana primarily because it was associated with the Chinese workers who built the Canadian Pacific Railway and were seen as a problem after the CPR was finished using them as cheap labour. Public opinion in the matter was swayed by a series of articles by Emily Murphy—yeah, *that* Emily Murphy, writing under the name Janey Canuck—that appeared in *Maclean's*.

This week the *Globe and Mail*'s Margaret Wente took a similar tack while applauding the school's position. Claiming the potency of marijuana has skyrocketed, making today's marijuana as addictive as cocaine, Wente cited no scientific sources and cloaked herself in smug boomer hypocrisy when she opined that it was just fine for her and her friends to smoke a little pot back in the '60s but, because marijuana is "many times more powerful" than it used to be, it is now causing disastrous social problems in Canada. And, in a style eerily reminiscent of Emily Murphy's racist ravings against the Chinese, Wente goes on to claim that the new super weed is causing absolute reefer madness amongst "certain ethnic minorities," mentioning native reservations.

Taking a position that was unsupported by any scientific evidence nearly a century ago is laughable, but taking one based on racist rhetoric is pathetic. V



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Whyte, Jasper bike racks disappear

HAPPY BIKE MONTH! UNLESS YOU WANT TO LOCK IT UP!

ROSS MOROZ / ross@vueweekly.com

NEWS | BIKING

June is "bike month" in Edmonton, with events including repair workshops, a bike-in movie and a free breakfast. But as the month draws to a close, local cyclists are probably a bit perplexed by the disappearance of a much more basic part of a city's bike infrastructure.

Many of the racks that provide bike parking in Edmonton's most heavily cycled areas began disappearing from streets early this week. The green, triangular, free-standing racks that line Jasper and Whyte Avenues, among others, are the property of Street Talk, Inc, a private company whose long-running contract with the City of Edmonton has ended and was not renewed.

"For more than a decade, the City has had a contract with a private advertiser [to put bike racks] on City right-of-way—it was an agreement that we had that they would provide the racks and could then sell advertising on them," explained Claire Ellick, a transportation engineer in the City of Edmonton's sustainable transportation group. "That contract ended last Monday, so he's in the process of picking up all of those racks."

ACCORDING TO ELLICK, the parting "was a little bit mutual" ("I think they were having trouble selling [ads] and it wasn't generating as much revenue as it had," she speculated), but she could not explain why the City of Edmonton had not arranged to replace vital bike parking spots, even though their removal has long been clearly imminent.

"The contract actually ended last year, and it is something that we were trying to renew and it didn't work out."

"The contract *actually* ended last year, and it is something that we were trying to renew and it didn't work out," Ellick admitted, pointing to the City's ongoing Bicycle Transportation Plan (BTP) update process, which included public consultations held in conjunction with other bike month events.

"As well as part of the bike plan update happening this year and maybe a change of direction in policy with that, the timing is I guess something that we can move forward with," she insisted, acknowledging that the need to replace parking facilities along major routes like Whyte Avenue is a more immediate issue.

"But in the shorter term, the city is going to have to look at getting some racks installed," Ellick said, "so we're going to be sitting down with our maintenance and right-of-way people and kind of coming up with a standard that will be appropriate."

Any sort of deadline, however, remains elusive.

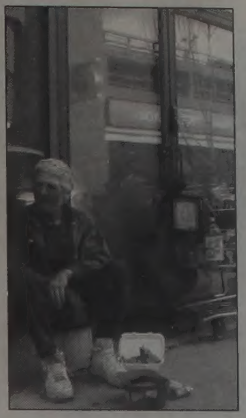
"I don't have a definite date for you because this is very recent," Ellick said. "Again, we will sit down and have a meeting and hopefully we can start getting stuff installed as early as possible." V

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Hey, mister, can you spare $10 000?

CITY MULLS NEW BYLAWS AS HOMELESS POPULATION GROWS

CHLOÉ FEDIO / chloé@vueweekly.com



NEWS | POVERTY

Walking along Jasper Avenue at night, you're bound to cross paths with Mike Holloway. With a grin on his face and a hat at his feet, he'll whistle you a tune for some spare change. But the Nova Scotia native doesn't consider himself to be a panhandler—he's a street performer, a busker.

"Everybody knows me as 'the whistler,'" Holloway said. "I do over 200 songs, and I can go four hours non-stop and not repeat one song twice."

Holloway is a chronic alcoholic. For two years, he lived on the streets of Edmonton, but he's since managed to find a place to live. It's nothing fancy, he insists. He doesn't have a room with a view—but it's a roof over his head.

"I'm gonna tell you something right now, and this is very scary: I know more than you do right now. Why's that? I lived the street," he said, his usual impish smile replaced with a dark expression. "There's things about me that I would never let you see."

His words float from coherent to senseless babble; the stench of alcohol is rich on his breath. He admits he's lonely. Whistling gives him a sense of purpose, so he strives to follow the guidelines for panhandling set out by the city.

"The bylaw said as long as I don't interfere with traffic or pedestrians, I'm good to go," he recited.

But while Holloway is a stickler for the rules, this isn't the case for all the individuals who extend their hand, requesting coins. Some panhandlers can be quite aggressive, even intimidating.

According to section 402 of the City of Edmonton's traffic bylaws, "No person shall crowd, jostle or harass pedestrians in such a manner as to create or cause discomfort, disturbance or confusion."

The restrictions are broad, explained Sgt Steve Young, but they help officers deal with aggressive panhandlers. Young is the supervisor of the community service officers that patrol the streets of Edmonton during the summer months in an effort to curb criminal activity. The program began in the downtown core in 2005, but this year it has expanded to include the Old Strathcona area. Contracted by the Edmonton Police Service, these officers patrol the streets seven days a week, from 8 am to 5 pm, taking some pressure off of police officers during the busy summer months.

Part of the officers' mandate is to make sure that panhandlers are obeying the bylaws. Young said that the goal is to achieve compliance to the rules, rather than the more punitive approach of handing out tickets.

"In the case of our program, it's not a case of fining people," he said. "You can't sleep in the Ave—you can't sleep if you're in a suit or if you're a homeless person in less than a suit. It's about a certain behaviour.

"We're not saying they're bad people," he continued. "It's just this is what you can and cannot do."

BUT THIS MIGHT CHANGE, as pressure is growing to do something about an increased number of panhandlers on the street. Numerous complaints to City Hall have led Mayor Stephen Mandel to propose more aggressive laws to deal with coercive begging. One model, based on a bylaw in Saskatoon, would see forceful panhandlers face fines up to $10 000 for repeated offences. The idea is to prevent individuals from asking for money from anyone stopped in a vehicle, or within 10 metres of a bus stop, bank or ATM.

However, for Earl Sidney Paul, more rules are unnecessary. He sits quietly in a nook on 103 Street and 102 Avenue, his head slouched down and his shopping cart at his side. He has an old green hat at his feet, but he's not heckling anyone; he's just waiting until nightfall so he can head down to the Hope Mission. "ESP" admits that there are some aggressive panhandlers on Jasper Avenue, but calls them ignorant.

"Right now, I've got 20 bucks to my name, but I go to work tomorrow, I'll get another 20, so I don't have to be aggressive," he said. "I got my beer here, I got my cans there, I got my clothes there. I can sleep in a shelter tonight."

The 54-year-old works five days a week as a labourer. He's proud of the fact that he's never received a welfare cheque in his life. He worked the rigs for 25 years before hitting a bout of bad luck and ending up on the street.

Now, the Thorsby native is part of a new community. He waves at a bearded man pushing his own shopping cart down the street. He shares leftovers handed to him by a passerby with another homeless man who's wanting for food.

BUT WHILE ESP IS busy minding his own business as the homeless community in Edmonton grows, the aggressive nature of some panhandlers is an ongoing source of concern.

The issue is nothing new. Back in 2003, the Old Strathcona Area Community Council was particularly concerned about the state of the community, so they contracted the Boyle Street Community Services to provide some personnel to work with the panhandlers in the area. Terry Kettleson is one of these adult outreach workers; she said she has been instructing street people in proper panhandling etiquette.

"Be polite, be presentable, if somebody doesn't give you any money then thank them, and then the next day they may remember who you are and they may give some change," Kettleson said, repeating her advice. "It's like a mother bear type of syndrome that I have with the individuals. If somebody's acting up, then I will tell them."

While Kettleson's main role is to work with panhandlers, she also

CONTINUES ON PAGE 11

MS sufferers are still enduring reefer madness

HEALTH | WELL, WELL, WELL

CONNIE HOWARD
health@vueweekly.com

News that medical marijuana user and activist Grant Krieger has been sent to prison on a trafficking charge is no real surprise, but it is profoundly disappointing. Krieger has a marijuana licence for his multiple sclerosis (MS), and in March of this year the judge had ruled his sentence be delayed until details around access to his medicine behind bars was ironed out. But as of last week, Alberta's solicitor has general turned down the judge's earlier request that Krieger have access to marijuana while serving his sentence, even though he has legal permission to use pot as medicine.

He'll be in agony without his medicine, and in a wheelchair because of his pain.

A study published earlier this year in *Neurology* found smoked marijuana to be a safe and effective medicine for the very treatment-resistant kind of pain caused by damage to nerves (the kind found in HIV and MS patients.) The biggest drawback is smoke inhalation, one which is easily rectified with vaporization options.

So why is this still a big deal for the severe my-legs-are-on-fire kind of pain many MS sufferers talk about? Why do activists and compassion clubs still need to worry about prison sentences?

Not that access to government pot, in or out of prison, is anything to cheer about, from what users and others in the know say. According to research done by Canadians for Safe Access a few years ago, the pot provided by Health Canada is of pretty pathetic quality.

FOR ONE THING, IT'S weak—three per cent tetrahydrocannabinol (THC) compared to over 12 per cent for the samples from the Vancouver Island Compassion Club Society, which means much more needs to be used to gain medicinal effect. Levels of arsenic were more than double that found in compassion club supply (a little detail that might just explain the headaches users complain of), and while compassion club pot is grown organically, government pot is irradiated and grown with phosphate-based chemical fertilizers, exposing those already ill to yet another carcinogen.

There are, of course, sanctioned pharmaceutical remedies for MS pain, but they are, according to many MS patients, not anywhere near as desirable as high quality marijuana is.

Neuropathic or nerve pain, the kind of MS pain most resistant to treatment, is often treated with tricyclic antidepressants (a class of antidepressants now largely replaced by newer ones). They're used for this kind of pain because they're sedating, which means life must be put on hold, something MS sufferers are often unwilling to do anymore than they've already had to. Other options include muscle relaxants and antispasmodic drugs such as baclofen (Lioresol), but baclofen affects muscle tone and balance and comes with a risk of withdrawal symptoms that include seizures, hallucinations, high fevers and extreme rebound spasticity and muscle rigidity.

And there is Marinol, a synthetic form of THC that has been available by prescription for a long time but isn't very popular with patients either. They insist that it isn't nearly as effective or side effect free as marijuana and is difficult to keep down when severe chemo-induced nausea is the reason for treatment. Inhalation of marijuana, on the other hand, provides immediate relief, and a growing collection of scientific literature confirms that inhaled marijuana does in fact work better and with fewer side effects.

Narcotics such as codeine and OcyContin are often used for severe pain also, but marijuana is infinitely less addictive than these. Long-acting formulations of OcyContin provide sustained pain relief when properly used, but if chewed or snorted or injected, they produce a fast and potentially lethal high, and have consequently been linked to many deaths.

The best of the pharmaceutical option for MS pain seems to be Sativex, a close cousin of pot. Approved by Health Canada in 2005 and applauded by the MS society, it is an extract of cannabis compounds from the marijuana plant, making it chemically very similar. It is sprayed under the tongue and its medicinal effects are more rapid than those of a pill (though not as rapid as those of inhaled cannabis). Side effects such as dizziness are fairly common, possibly because higher doses are used in the desperation for fast relief.

But if Sativex, which contains the chemical essence of marijuana, is considered safe, why the tight regulation around marijuana? Maybe it has something to do with the power of Big Pharma, with their very marketable, very patentable and very profitable offerings of pain relief? ♥

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Life after oil is coming ... but will we be ready?

THE COMING 'POST-CARBON' ECONOMY DOESN'T HAVE TO BE THE END OF ALBERTA'S PROSPERITY

MURRAY SINCLAIR / murray@vueweekly.com

The year is 2040. Symbolic of Edmonton's rust-belt economy, electric cars whiz by an abandoned, derelict Refinery Row, although there are plans to turn part of the old complex into a petroleum heritage site. In a nearby run-down café, Chad and John talk about the boom years of their youth. They recall the time before Alberta got left behind, as governments and consumers worldwide turned away from dwindling oil and coal energy sources in a mass response to global warming and other environmental concerns. They discuss the time before downtown Calgary became an abandoned shell of empty buildings, before Fort McMurray turned into a ghost town, before so many of Alberta's youth moved to Atlantic Canada to take plentiful jobs in the red-hot tidal-power industry. "We never thought Alberta's boom would end," says John. "Yeah," replies Chad, looking philosophical. "But the Stone Age didn't end because we ran out of stones."



This future shock scenario may sound far-fetched, especially with all the hype about Alberta's current petroleum-driven boom and seemingly unending supply promised by the province's oil sands.

But environmentalists are predicting a post-carbon or "carbon-constrained" future, when the world will use significantly less fossil fuels to the point where they will no longer be a main source of energy.

"We're at the very beginning of the end of the oil age," said Lindsay Telfer, director of the Sierra Club of Canada's prairie chapter. "Our own government's trying to struggle with it."

After hearing the fictional dystopia described above, an analyst with the Pembina Institute replied "I don't know if things would happen that dramatically."

Jaisel Vadgama said the more likely conversation would be "if we had started planning, we could still have a vibrant economy, or a boom based on something else.

"We are certainly at risk of being left behind on new technologies," Vadgama admitted. "Alberta could shoot itself in the foot."

Carbon-based fuel sources like oil and coal are fingered for warming the climate when they are burned and release greenhouse gases, named for their environmental effect on the atmosphere.

MUCH OF THE DISCUSSION about dealing with global warming has centred around 1997's Kyoto Protocol, ratified by 173 countries, which commits Canada to cut its greenhouse-gas emissions to six per cent below 1990 levels.

Telfer said many European countries are well ahead of that goal, with the UK exceeding its Kyoto target and Sweden massively investing in alternative fuels.

"There's an acknowledgement of serious problems and repercussions"

COVER | THE FUTURE

related to global warming, she said.

But Kyoto is considered just a first step, and many US states and European Union countries are targeting greenhouse-gas emission cuts of 60 to 80 per cent from current levels in the next 40 years.

"By 2050, global emissions must be reduced by up to 50 per cent compared to 1990, implying reductions in developed countries of 60 to 80 per cent by 2050," specifies a document approved in January from the EU, which cites "considerable scientific evidence from the Intergovernmental Panel on Climate Change" to back this goal.

"Many developing countries will also need to significantly reduce their emissions," Telfer said. "It's critical that the quickly developing countries of India and China start to face reductions for the post-Kyoto period of 2012-20, which will be globally negotiated next."

The Europeans have backed the cuts scientists have said are a needed step to stabilize the climate at two degrees Celsius above pre-industrial levels, to ultimately deal with global warming.

"Now people are thinking more long-term," said Vadgama. "It's certainly not too late to be doing something about it."

Japan is also asking the world to take its lead on the Cool Earth 50 plan, which aims to halve the country's greenhouse gases by 2050, but from current instead of Kyoto's 1990 levels.

"The 50 per cent off 1990 works out about the same as 60 per cent off 2006," explained Lynn Brunette, a spokeswoman's for Canada's environment ministry.

In this country, greenhouse-gas cuts have continued to be a hot political potato, with the former Liberal government that signed Kyoto accused of doing nothing to implement it, while the country's emissions grew to the current 30 per cent above 1990 levels.

Prime Minister Stephen Harper's minority Conservative government pulled out of Kyoto, but in its Clean Air Act targeted greenhouse emissions cuts between 45 and 65 per cent by 2050, using 2003 levels as a baseline.

The act was heavily rewritten by the opposition parties, which have a majority in the House of Commons, while an opposition bill asking the government to implement Kyoto became law last week.

But the Tories say the law lacks teeth, as it prescribes no funding, and the government has not acted on the rewritten Clean Air and Climate Change Act that sets 60 to 80 per cent reductions by 2050, based on Kyoto's 1990 levels.

Harper has instead introduced a set of regulations, which are silent on the 2050 target, but aim to cut Canada's greenhouse gases by 20 per cent by 2020, this time compared to 2006 levels.

WHILE PARLIAMENT PLAYS with the numbers, the City of Toronto announced in March it was going much further, targeting an 80 per cent reduction from the 1990 emission level by 2050.

This month, the Saskatchewan government said it will cut the province's greenhouse gas emissions 80 per cent by 2050, using a 2004 baseline instead.

But the biggest obstacle worldwide to greenhouse-gas cuts has been the administration of American President George W Bush, who pulled his country out of Kyoto and rejected firm targets proposed at this month's G8 summit of industrialized countries.

Still, the US's largest state, California, has announced plans to reduce the emissions to 80 per cent below 1990 levels by 2050, while New Jersey passed a law to cut emissions by the same amount by then, using a 2006 baseline instead.

Telfer said even presidential candidates for 2008 from Bush's Republican party, like John McCain, are talking about firm targets restricting greenhouse-gas emissions.

"Carbon will likely be capped globally," she predicted. "Ultimately, it's going to be inevitable. These 60 to 80 per cent caps are going to be stringent, and should send a clear signal to energy companies and consumers."

But consumers have already been buying gas-electrical hybrid and hydrogen-powered vehicles, which have emerged on the market with little or no government incentives.

"In many respects, consumers are going ahead," said Telfer, who noted declining SUV sales but still predicted that politically imposed carbon caps will come first.

"Citizens are making demands to step up (government action on climate change)," she continued. "You need government to send the signal and significant consumer demand."

Automotive observers anticipate that hydrogen vehicles will be commercially available within a decade, while a "hydrogen highway" of filling stations has been planned from California to British Columbia.

Bio-fuels like ethanol made from farm crops and fat from livestock and restaurant waste are other emerging oil alternatives to power future vehicles and industry. In April two giants in the oil and meat production fields, ConocoPhillips and Tyson Food, announced a joint venture to produce fuel from beef, pork and poultry fat to market to American trucking fleets.

Vehicles running on alternative fuels would have a significant impact, as transportation accounts for 20 per cent of all greenhouse emissions in Canada, while an equal amount is spewed out for fossil fuel production.

Telfer said transportation uses up 75 per cent of the oil derived from the oil sands, which themselves produce 85 tonnes of carbon dioxide per barrel during extraction, three times the amount from conventional oil development.

Globally, fuel oil and gasoline gobble up 84 per cent of petroleum production, with other petrochemical products like plastics using the rest.

But scientists are also seeking alternative feedstock sources for plastic, with one company genetically modifying canola to produce a natural plastic.

Another sign pointing to a post-carbon economy is "peak oil," referring to the time when all the world's available oil will be discovered, leading to a gradual fall in petro-production.

The CEO of Calgary's Talisman Energy recently predicted that global oil production had already peaked, meaning that prices of the non-renewable resource will inevitably climb.

Telfer agrees, but noted that some feel production peaked as far back as 1990, while others say it will arrive later.

"We need to use less carbon. That's going to hit us" before peak oil arrives, predicted Vadgama.

Conventional wisdom suggests that the post-carbon economy is slated to hit Alberta hard, as Canada's largest producer of both oil, and coal for electricity.

"It's a central part of the Alberta economy," said Alberta Energy spokesman Jason Chance, confirming that one in six Albertans work for the industry directly or indirectly.

He noted the $14.7 billion paid to the treasury for 2005-06 in oil and gas royalties and taxes, a figure that doesn't include income tax or other economic spin-off effects.

University of Alberta economist Andre Plourde said roughly a third of provincial government revenues come directly from the industry. The sector makes up between 15 to 40 per cent of Alberta's economy, the professor said, depending on what factors are measured.

"We're big producers and consumers of hydrocarbons," said Plourde.

Alberta was a lot less dependent on fossil fuels in the 1980s and '90s, he said, speculating that the province is now at roughly the same point it was in the early '70s.

ALBERTA IS RESPONSIBLE FOR around 40 per cent of Canada's emissions, with oil and gas spewing 33 per cent of the provincial total, and our mostly

CONTINUES ON PAGE 10

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of Vue Weekly.

Honesty is the best policy—especially for governments

DUFF CONACHER / dwatch.ca

Canadian politicians of all types have broken election promises and, along with government officials, misled the public in between elections too many times to list. Given the number of people hurt by this dishonesty, you would think that passing laws requiring honesty in politics would be a top priority.

After all, politicians have passed many laws requiring many Canadians to be honest. From welfare applicants to taxpayers to corporate executives, it is illegal for Canadians to lie—high penalties are in place to discourage dishonesty.

It's even illegal for anyone anywhere in Canada to make a false claim about election candidates.

. But when it comes to candidates lying to voters, and politicians and government officials misleading the public, almost anything goes. In fact, it is actually illegal under most election laws for candidates to make a written pledge to do something specific if elected.

Judges have ruled in lawsuits filed against promise-breaking politicians that voters are naïve to believe election promises, so no one has been penalized. And the federal ethics commissioner has so far refused to enforce the ethics rule requiring honesty, making the unsupportable claim that it isn't a rule.

A FEW RIDICULOUS REASONS are usually given for not requiring honesty in politics and not penalizing misleaders.

Some say that when candidates make promises, they don't know what changes might occur if they win, and therefore shouldn't be penalized if they break promises. The simple solution is for candidates to make promises that honestly set out the circumstances under which they would change direction (instead of the usually dishonest iron-clad promises they currently make).

If honesty was required, some candidates and parties may try to get away with making only vague promises—but they would likely lose to those willing to set out a well-defined platform that tells voters exactly what they will receive.

In any case, politicians could be allowed to cite truly unforeseeable changes as a justifiable reason for breaking a promise.

Some say that politicians do face a penalty for breaking promises or being dishonest, the penalty of losing the next election. However, promise-breaking politicians often don't lose the next election, especially when their broken promise only affects a minority of the population.

Some say that there would be a flood of lawsuits if dishonesty in politics was made illegal. While it may be that, as in war, the first casualty of politics currently is truth, very likely fewer politicians and government officials would be dishonest if they faced significant penalties, which would greatly reduce the number of cases. As well, fear of many court cases didn't stop politicians from making dishonesty illegal for 500 000 Canadian corporations and millions of Canadians.

In addition, if honesty-in-politics laws gave the public the right to complain to ethics watchdog agencies, and the agencies the power to dismiss frivolous complaints, and to penalize misleaders only with high fines, even if complaints were numerous they could be dealt with fairly quickly, easily and inexpensively.

So while the fundamental right to vote is guaranteed under the Charter of Rights and Freedoms, it is violated across the country on a regular basis. No wonder the number one reason nonvoters give for failing to cast a ballot is lack of honesty in politics, and dishonesty is the top government accountability concern for voters.

This summer, tell your municipal, provincial and federal politicians that you want them to pass a law giving the public an easy, low-cost way to file complaints about broken promises, party-switching and false claims, with high penalties for violations, and do the same with candidates in every election.

To be honest, you may not like the answer you receive. But you will find out which of them want to make politics an honest living, and which are leaders as opposed to misleaders.

And, if we're all lucky, that will eventually lead to a critical mass of politicians across Canada finally respecting voters wishes and rights, and passing the strong, strict honesty-in-politics laws all Canadians deserve. ▼

Duff Conacher is the coordinator of Democracy Watch, an Ottawa-based citizen group advocating democratic reforms, government accountability and corporate responsibility.





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Can the West cure China's industrial disease?

COMMENT | **DYER STRAIGHT**

GWYNNE DYER
gwynne@vueweekly.com

The United States is off the hook: last year China overtook the Americans to become the world's biggest emitter of carbon dioxide. "The tall tree attracts the wind," and from now on China will be the main target of the criticism that used to be directed at the United States for refusing to accept binding limits on its greenhouse gas emissions.

What is particularly striking is the speed with which China has passed the United States. In 2005 its CO2 emissions were two per cent lower than those of the US; in 2006 they were eight per cent higher. Yet China only has four times the population of the United States, and the average Chinese in nothing like a quarter as rich as the average American. In fact, the vast majority of Chinese don't even own cars. So why does China produce so much CO2?

One reason is cement. The pace of building in China is so intense that the country produces 44 per cent of the world's cement (the US produces 4 per cent), and cement production is a major source of greenhouse gases. The main culprit, however, is coal, which accounts for 70 per cent of China's energy consumption.

China already burns more than twice as much coal as the United States, and almost as much as everybody else in the world combined. In the race to keep up with soaring energy demand, it is building 550 new coal-fired power plants (they are currently opening at the rate of two a week), and nobody has the time to experiment with clean-burning coal technologies that are still new even in the West. So China's emissions will continue to race ahead of everybody else's.

How can they let this happen? Don't they understand that emissions growing at this pace will pitch the world into runaway climate change, and that they will be among the worst sufferers if that happens? Well, yes and no. The Chinese public mostly does not understand where this is leading, because there has been little discussion of climate change in their media, but also because their attention is focused closer to home.

"China's position today is similar to that of the US or Europe during the '70s, when people first started to be concerned about pollution and the destruction of ecosystems," explained climate change expert Zou Ji of Renmin University in Beijing. "We have only just started being concerned about local environmental issues. When we become richer and richer ... people will have more time and more resources to pay attention to something not directly linked to themselves."

But climate change *will* affect the lives of ordinary Chinese people, and the government and the experts know it. One government study last year predicted a 37 per cent fall in crop yields within the next 50 years if current trends persist. Since we may assume that climate change will be having comparable effects elsewhere and that even a rich China will be unable to make up the shortfall by importing food, that prediction implies mass starvation. Don't they care?

Of course they care, but they are in a high-stakes poker game and they cannot afford to blink. There is going to have to be a global agreement on curbing greenhouse gas emissions within the next five to 10 years or the world faces runaway climate change, but countries like China and India must get special terms or their hopes of a prosperous future are doomed.

PUT YOURSELF IN CHINA'S shoes. Five centuries ago average incomes in Europe, India and China were about the same. Then the Europeans got the jump on everybody else technologically, grew unimaginably rich and powerful and conquered practically the whole world. They also industrialized, so for two hundred years it was their industries, their cities and their vehicles that poured excess CO2 and other greenhouse gases into the atmosphere.

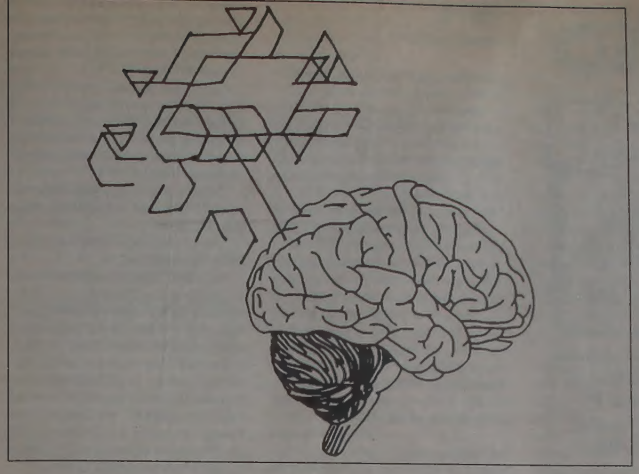
Now the rich countries are concerned about the consequences. Now they are even willing to curb their emissions (though some rich countries less so than others)—but they can easily afford to, because they are already rich and are bound to remain so.

Whereas if China imposes the same kind of curbs on its emissions, then it will not become a country where most people are prosperous and secure in this generation, or perhaps ever. The same goes for India and all the other once-poor countries that are now experiencing very rapid economic growth. So the deal must be that they get to keep on growing fast, and the rich countries take the strain.

There are two main ways for the developed countries to proceed. One is to cut their own emissions very deeply, leaving some room for the developing countries to expand theirs. The other way is to pay directly for cuts in the emissions of the developing countries: pay them to adopt clean-burning coal technologies, pay them to build renewable energy sources, pay them not to cut the rainforests down. Pay them quite a lot, in fact, because otherwise we all suffer.

The developing countries will never get that deal unless they demonstrate that they are unwilling to curb their emissions without it. That is what they are doing at the moment, and it's not actually a poker game at all. It is a game of chicken.

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.



No dummies (and few ladies) allowed

MENSA NATIONAL CONFERENCE HITS TOWN

JOEL KELLY / joel@vueweekly.com

NEWS | SMARTYPANTS

Mensa: a society for brainiacs, rocket scientists ... and sex toy enthusiasts?

If that mental image doesn't quite fit with your perception of the world's largest and best-known high-IQ society, you may be surprised by some of the activities planned for this weekend's Mensa Canada 2007 Annual General Gathering, which is being held in Edmonton for the first time in 20 years. According to the conference's website, Mensans will spend their wild E-town weekend taking in some improv, watching the Canada Day fireworks, participating in a scavenger hunt and throwing parties—of the "Mild to Wild Sex Toy," "self DJ dance" and "pizza" varieties, respectively.

"It's a fairly open-minded group—people aren't afraid to talk about things," explained conference chair Hal Simonson.

Members of the club don't think the rest of us ought to be too shocked by the weekend's festivities: not only do Mensans say that their large, geeky brains helps them get laid in all sorts of kinky ways, they even argue that they make better lovers than your average pool boy—and they aren't afraid to brag about it.

Rodrigo de la Jara, a local Mensa member, is happy to point out statistics that support the above claim, along with a long list of others: high IQ people are less likely to get divorced, have car accidents, end up incarcerated or live in poverty.

Another statistic (one that de la Jara admits he has always found a bit troubling) is that card-carrying Mensans are generally, well, other dudes like him: Mensa's membership is over two-thirds male.

"I basically joined to meet women," he said. "That didn't really work out."

However, de la Jara does say that joining the organization has introduced him to people who understand the difficulties of, say, being able to recite the first 1000 digits of pi, something that the outside world doesn't really get.

"I've always had feelings of being different and outside of regular society," de la Jara said. "It's pretty typical in school that the smartest kids are often ostracized."

Simonson echoes this sentiment, saying that being part of Mensa is more about camaraderie than intellectualism.

"When I go to our monthly lunches or for a beer with other members, other than the fact that everyone is Mensa, it's just a random group of people BSing," he admitted. "It's not as high-falutin as you might think."

EDMONTONIANS INTERESTED in joining Mensa can show up at the conference on Friday afternoon to take an official Mensa IQ test (for more information, visit mensaedmonton.ca). According to the organization, hopefuls will be invited to join if they "attain a score within the upper two per cent of the general population" ("meaning that their score is better than 98 per cent of the others who took it," the press release added for us regular folk).

Criticisms of IQ testing—that it is inaccurate, fallible and culturally biased, for example—don't faze Mensans.

"[IQ testing] is completely unbiased," said Simonson. De la Jara agreed: "The media has a very distorted view of what IQ testing is. It is not biased against racial groups or sex groups or whatever you might want to discriminate about. It's the best measure of anything we have on how well you'll do in school."

Simonson thinks that Mensa could be a very powerful force, even locally.

"We're supposed to represent two per cent of the population—so that's 20 000 people in Edmonton," he noted. "We've got about 80 people in the organization, so there's a lot of opportunity for growth." v





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POST-OIL

CONTINUED FROM PAGE 6

coal-based electricity production contributing another 22 per cent.

Nationwide, about 85 per cent of total Canadian greenhouse-gas emissions are "associated with energy consumption, production and distribution," reads a federal government energy outlook.

In February, former oilfield businessman and provincial Energy Minister Mel Knight said he didn't see worldwide environmental pressure shaking Alberta's link to an industry that has provided so much wealth.

Chance said the provincial government does not think a post-carbon economy is imminent, calling the concept speculative, and saying the industry will remain a key part of Alberta's economy, which he noted benefits Canada as a whole.

Like the spokesman, Plourde rejects the view that peak oil has happened or will soon, arguing there's "all kinds of places that have not been explored" worldwide.

High gasoline prices equaling more than $1 at the pumps may be attributed to bottlenecks in refining, he said.

The economist agrees with Vadgama that governments should start to put a price on carbon that factors in the environmental harm inherent in its production.

But he noted that the 2050 date for mass greenhouse-gas cuts is far away, leaving much time for a gradual transition.

No government would legislate an abrupt change away from fossil fuels, Plourde predicted, and he doesn't foresee a similar shock from any sudden shift in consumer preferences.

When asked about the post-carbon economy, Canadian Association of Petroleum Producers (CAPP) president Pierre Alvarez warned to "be careful to say things are necessarily over."

While hard emission caps "clearly will have an impact if they come," he pointed to a Shell study showing fossil-fuel production stabilizing due to new demand coming from the developing world, and then declining slightly.

Sure, the day will come when there's a transition towards more alternative fuels, said Alvarez, but he wondered how ready these alternatives will be for the market in today's "energy-intensive economy."

Saying there's a "great debate" over peak oil, Alvarez admitted conventional oil extraction has "certainly" peaked, leaving harder-to-extract oil like that found in Alberta's oil sands.

The technology and labour intensity needed to get this oil can drive up the price, making alternative fuels more attractive to develop, and Alvarez acknowledged oil could start to price itself out of the market.

"That's what markets do," he said, noting how the oil industry has a long history of weathering upheavals. "Everybody has to adapt to this."

Alvarez added that the province is aware of the changing dollar figures and related royalties involved as the ways of getting fossil fuels out of the ground change.

"Financially, there's a crunch coming," warned Vadgama, who lamented Alberta's lack of a long-term energy strategy in favour of mass extraction as soon as possible. "The money coming in (now) isn't going to be coming in over 20 years."

Earlier this month, Alberta's Energy and Utilities Board announced its belief that the province's production of natural gas, a top government royalty-earner, peaked in 2001 and will continue to drop.

Chance acknowledged Alberta's need to take into account the changing landscape.

"We're also looking to the future," the spokesman said.

He called Alberta a national leader by producing Canada's highest amount of wind power per capita, while the province is supporting biofuels and more efficient coal plants.

Chance also touted Alberta's climate-change legislation, which includes a carbon-trading system but has been panned by opponents for being "intensity-based," meaning greenhouse emissions could go up as companies expand their output.

"The government is trying to shelter the industry from the world market," said Vadgama.

He said when the government, which rallied hard against Kyoto, sets up a doom-and-gloom scenario warning that new green laws will destroy the economy, environmentalism gets blamed when there's an economic downturn.

"People have a vested interest in a global economy that requires a lot of petroleum," said the analyst, adding that dealing with a post-carbon economy is an interesting question in Alberta.

"Does Alberta say 'let's get ready, and make sure it's not a sudden shift that takes us by surprise?'," he asked. "It makes more sense to adapt to change than plugging our ears.

"In Alberta, there's a lot of potential to decouple economic growth and greenhouse-gas intensity," he continued. "Alberta is energy-rich in fossil fuels, but also abundant in solar and wind resources. Everyone can have solar panels on their houses."

Conservation and efficiency can be tied-in to better design of communities, Telfer added, to make them less vehicle-dependent.

Vadgama agreed with Alvarez that wind-power reliability is literally linked to how often the wind blows, but he said better battery technology could solve this problem.

"There are these major technologies that will come over the next 40 years," predicted the analyst. "We could put into place all of [these technologies]]."

In line with the idea of putting eggs in different baskets, Vadgama listed knowledge as a new technology Alberta could develop, perhaps with money saved from the present petro-based boom.

"It doesn't happen overnight," he warned, "and it's going to be more expensive."

New environmental technologies developed in Alberta could be exported, he said, noting Denmark's industry spreading the nation's know-how from its well-developed wind-power industry.

Economic diversification has long been a political dream in Alberta, but

Plourde warned that developing an alternative economy isn't as simple as having some sort of Plan B to be easily pulled out when Plan A fizzles.

CAPP wants developing new technology instead of a carbon-trading system, but Alvarez said the new technology could be combined with fossil-fuel extraction, suggesting the oil sands could be tapped to help produce hydrogen.

He pointed out that his association's energy companies are the biggest users of solar, wind and ethanol fuel, for example with solar panels powering remote wells.

ENVIRONMENTALISTS ARE WARY of clinging on to old technologies, with Telfer warning that powering electric vehicles with coal would cut into their ecological benefit.

But Vadgama still foresees a role for some fossil fuels, pointing out how it may be hard to power an airplane with sources other than oil-based fuel.

As supply and demand for oil shrinks, he said Alberta would remain in a good market position as a politically stable supplier that is close to the United States.

But the analyst said the remaining oil produced here would have to be extracted in an environmentally sound way, for instance by capturing and storing the carbon released by the oil sands, at a cost Pembina estimates to be $2 to $3 per barrel.

Even Alvarez speaks about Alberta's ultimate transition to an "energy economy from an oil-and-gas economy."

But he said it's very unlikely that the revenues generated from fossil fuels will be replaced dollar per dollar by what will come in from less lucrative wind or solar power.

The province will remain an energy superpower, the president predicted, but "it won't be the same superpower."

Regardless of what happens to the provincial economy, environmentalists say the fight against global warming will continue.

"There's very little change of the status quo," said Vadgama. "The effects of global warming are going to be severe. We will experience less predictable weather."

He added that the rest of the world is feeling the effects now, predicting up to five billion people will be affected, for instance with rising sea levels in heavily populated coastal regions of Bangladesh. The analyst pointed out that the US and British governments are now factoring the security implications of environmentally displaced people into their defence and foreign policy calculations.

Earlier this month, United Nations Secretary-General Ban Ki-moon partly blamed climate change for the conflict in Sudan's Darfur region, noting the area's droughts and related fighting over water sources

Vadgama, who spent last year in Africa, said developing-world areas hurt by the sort of pollution Alberta produces are looking at the province and saying in an incredulous tone of voice, "'you're telling us you don't have the economic capacity to change?'"—although he readily admitted that "We don't hear about that story." ♥

PANHANDLING

CONTINUED FROM PAGE 5

makes an effort to educate residents and businesses in Old Strathcona that their own behaviour can influence the behaviour of panhandlers. Her solution to stop coercive begging is simple: don't give panhandlers money. She emphasized that most panhandlers will spend the money they collect on "alcohol, or drugs, or even both

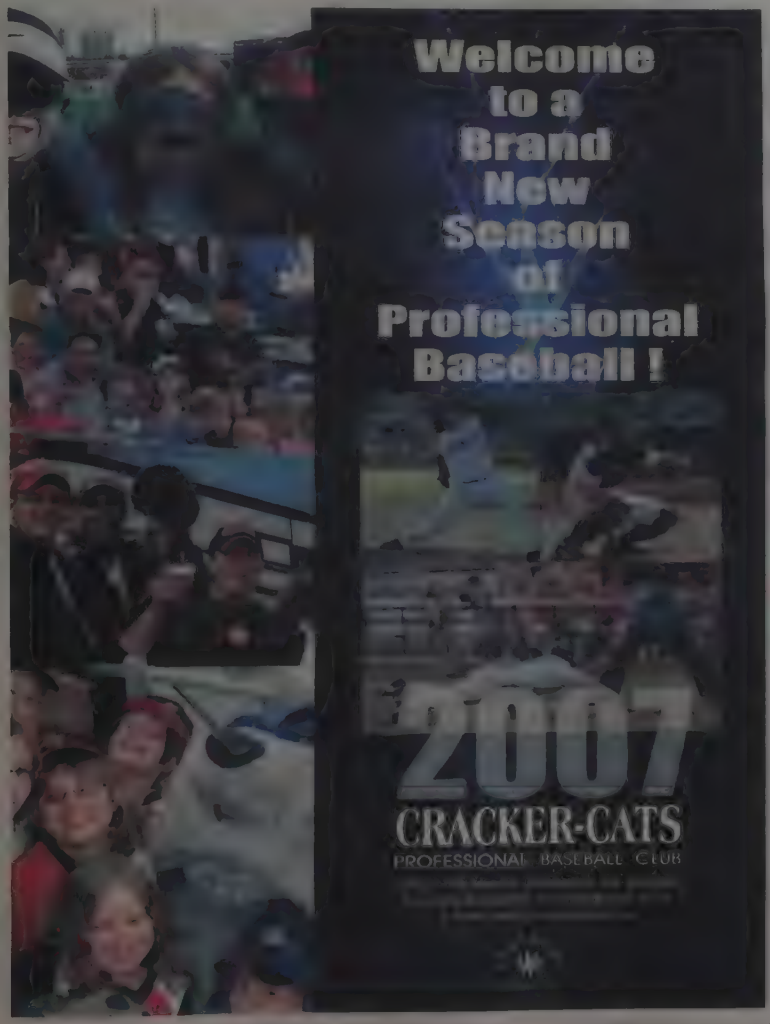
"My personal view is that if a community stops giving money and just said to an individual, 'I don't give money' then it's not going to be completely alleviated, but once the street people start to understand the standards of the community—that money isn't given—then they're going to move to try and find someplace else," Kettleson said. "Individuals come to Whyte Avenue because they know that it's a very lucrative area to panhandle; they know that the can get the money."

A more effective way to help according to Kettleson, is to give panhandlers tangible goods—like food, gift certificates, clothes or bus tickets—in lieu of change. She pointed to the "Help the Homeless Fund" which finances the adult outreach worker program and allows them to distribute goods to street people and help provide medical assistance if required

"I understand the nature of individuals that want to give money—they want to help out and that's great. But there's other ways that you can help out," she said. "There's ways of helping the homeless people rather than just perpetuating a negative cycle of giving money—that's my big message

Despite Kettleson's precise advice Young points out that the issue is more complicated than simply trying to eliminate panhandling altogether

"If a person is quietly panhandling on the side of the street," he said "you're gonna have 10 people that go by and there's going to be 10 different opinions on whether that's a good thing or bad." ♥



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"I went all weekend without playing Pokemon!"

We're picking up the campsite, getting ready to leave North Country Fair behind for another year, and I fully understand my buddy's pride, pride detectable behind the sunburn, behind the twigs in the beard, behind the post-mushroom, looked-into-the-abyss glaze in his eyes. There amid the weekend's flotsam of crushed cans, empty cases, upended lawn chairs, half-collapsed tents and miscellaneous debris, I know how good it feels to come out the other side of this sodden, smoked-up annual hippie/hoser musical bacchanal without having crawled away into the glowing refuge of the DS screen, because I've managed it, too. My body may be hung over, but my game-addicted mind is clear.

It was a near thing, let me tell you.

A couple weeks ago, I wrote in this space of my frustration at being teased by Legend of the Unemployed Ninja into a futile desire for a portable roguelike game —that is, a handheld version of one of the many dungeon-crawling games that follow in the footsteps of the1980 computer game *Rogue*, which featured totally randomized levels, minimalist text-based "graphics," unforgiving difficulty and total addictiveness for a certain kind of nerd. The idea that I could get netHack, Angband, Moria or somesuch on my DS seemed like a ridiculous daydream; such a thing could never be commercially viable, would never be published or distributed.

I'd somehow forgotten that commercial viability, publication and distribution have never been issues for the roguelike genre; it's the nichiest of niches, developed and evolved over the years by legions of obsessed hobbyist/hacker/fans. Of *course* somebody was going to cobble up a DS roguelike. All I had to do was look for it.

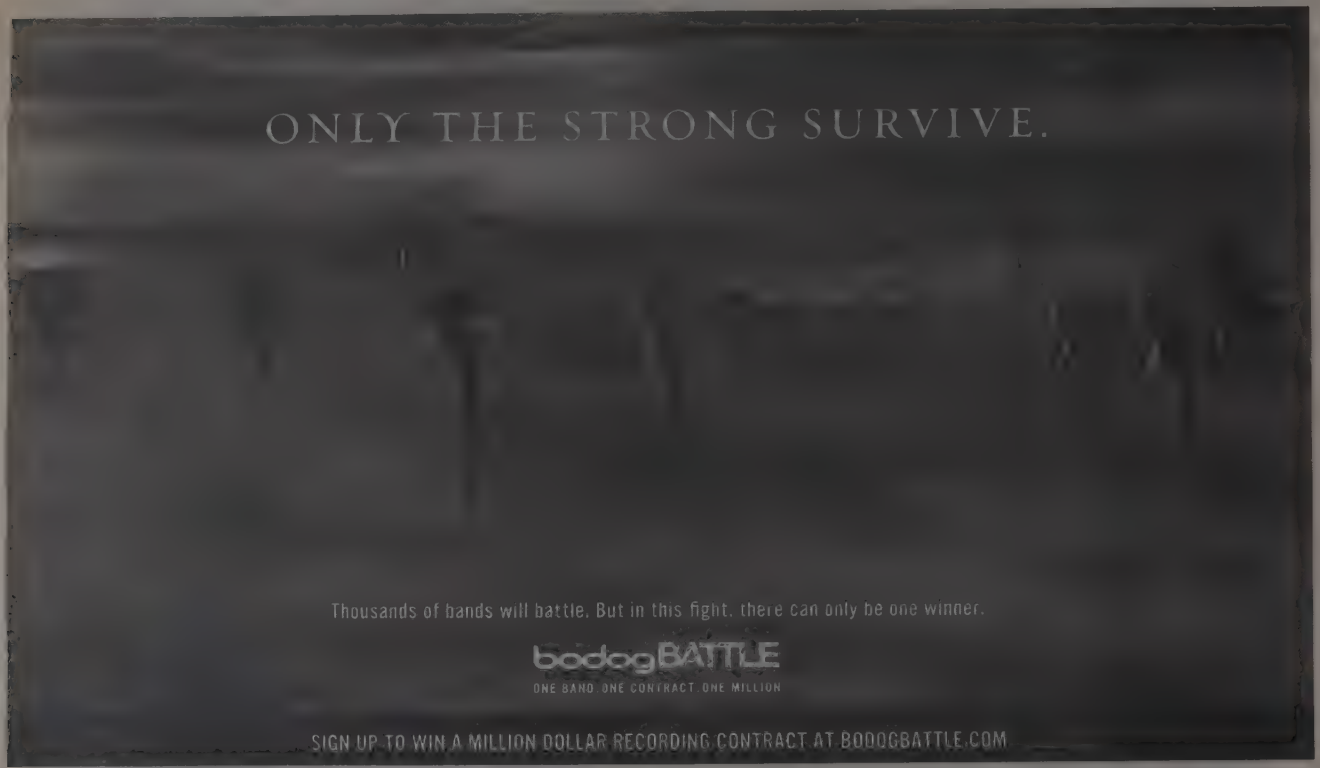
Enter DSHack.

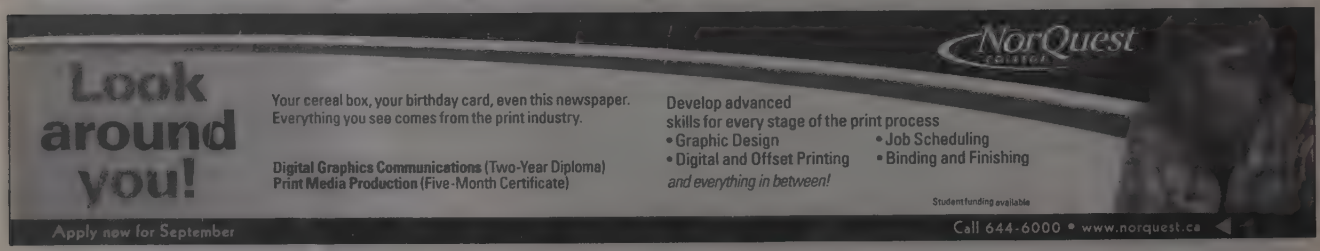
DSHACK IS A PORT, by a programmer who goes by the handle Sasq, of *Linley's Dungeon Crawl*, a roguelike in a fairly conservative tradition. With its 26-player races and a like number of character classes, its 400-something monster types, and its dozen-deity pantheon, *Crawl* is deeper (mathematically if not narratively; roguelikes are infamously story-light) than any commercial RPG, while still much simpler than what many of *Rogue*'s offspring have developed into. It's basic: fight your way to the bottom of the dungeon, get the magic thingamabob, and fight your way back up.

I'd thought the lack of a keyboard would pose an insurmountable problem for a portable roguelike. Straightforward as the game's objectives may be, they're accomplished through a bewildering array of command, with nearly every key of a standard keyboard mapped to some function and most doubling up—"d", for example, drops stuff, while "D" dissects slain monsters into gross but (maybe) nutritious slabs of meat. Sasq has put together a control scheme, making intuitive use of all the DS's shoulder and face buttons as well as a soft keyboard on the touchscreen, that actually feels smoother and somehow more gamelike than traditional keyboard controls once you get it ingrained into your hands' muscle memory.

I guess it might take a while to get to that point, but a while is what I've taken. This game, with its constant treadmill of die-retry-die-retry-etc. I must have taken two hundred characters into the pit over the last couple weeks. I could honestly play it all day, just zoning out, crashing through the levels on glazed game-zombie autopilot. So when North Country wrapped up with my DS still fully charged in the bottom of my bag, it felt like an accomplishment, a triumph of social ability and will to party over demanding geekdom ... or maybe the thought of experiencing roguelike on mushrooms scared me off; I can't really remember.

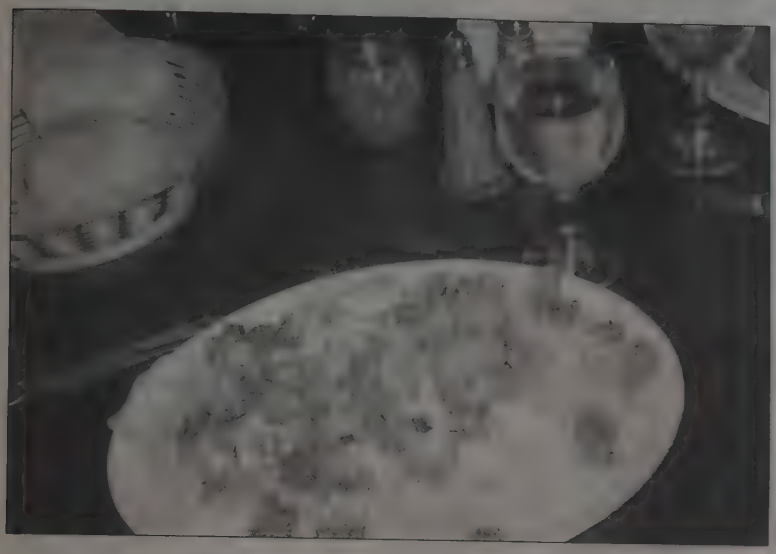
Now, consider; it has no commercial slickness, but *DSCrawl* is pretty much my favourite DS game ever ... and I had to go through Nintendo-disapproved greymarket channels to play it. There is hope, though, for impossibly specialized Just yesterday, Nintendo announced their "Wiiware" initiative, a system by which smaller, independent developers will be able to create and publish original downloadable games for Wii. Lower development and distribution costs mean more risks can be taken—this is going to be the model for much of the games industry as the cost of mega-blockbusters increases and gaming mainstreams (and niches) itself away from the hardcore. In a perfect future, a game like *Crawl* will find its way out of the dungeon and into the light.





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CITY MARKET ON 104TH / 16



Botticelli's creates works of art in pasta noodles

CHRISTOPHER THRALL / dish@vueweekly.com

Every once in a while, you walk into a labour of love. In the restaurant reviewing gig, I take my chances. I follow the recommendations of anyone I meet casually and read the industry rags for new openings and great finds. Usually, I'm pleasantly surprised. At **Botticelli's Authentic Italian Pasta**, I was pleasantly stunned.

We pulled up to the nondescript storefront in a newer Sherwood Park strip mall on the east side of town. Deli-like Italian places are hit or miss in Edmonton, so I was a little skeptical. My attitude adjusted itself immediately upon walking in to the little 20-table place.

The walls were festooned with memorabilia, and it seemed that the touches of Italy were being eclipsed by a new love for the adopted hometown's hockey team. On the yellowy-beige walls, a number of sweaters, photos and pennants were signed "To Tony" from a number of recognizable names. I grinned to myself as I followed the creeping vines of hanging plants with my eyes and admired the few touches of the owners' homeland that remained.

Tony himself was behind the counter on this lazy Saturday afternoon and he called out a greeting as we entered. He focused on our three-year-old and welcomed her into his shop. He shifted to us as we unloaded our gear and started eyeing the menu. He revealed bursts of steam as he pulled the covers off a few hot dishes for us.

ITALIAN

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467-2883

Tony was the friendly lord of his domain, laughing with us as he chatted about each dish. We inspected the chalkboard of surprisingly inexpensive pasta fare, with a steak offered discretely to the side in deference to the anti-noodlers.

My stepfather went for the day's special, linguine with mushrooms ($8.95). My mom picked a small pasta variety pack, the pasticcio ($7.95), and my wife opted for a small chicken cannelloni ($8.95). I picked my favourite go-to whenever I see it on a menu: the gnocchi (naw' kee, I was informed) in meat sauce ($8.95) and my daughter had a small order of spaghetti noodles ($3.75) with two of the luscious Italian meatballs ($0.99 each).

We debated our wine options a little longer, but went for volume in the litre of the Velletri house white ($18.50). I felt a little bad as Tony had to struggle to remove it from the huge Coke cooler behind him, which housed all cold beverages, both alcoholic and non. I paired the wine with a Limonata ($1.75) to quench my immediate thirst. We dragged two of the tables together and sat ourselves in the somewhat thin-framed, black chairs

TONY AND HIS WIFE, Angela, didn't mess around waiting to bring us our food. Since pasta is quickly prepared even when it isn't ready to serve, we received our dishes before we were halfway through the complimentary basket of bread with soft pats of butter The first to arrive, to gasps of appreciation, was my stepfather's dish

The platter was heaped with unsauced, slightly oiled linguine noodles. They seemed to groan with the weight of lightly pan-fried and saltily spiced mushrooms they concealed My wife's hot plate of cannelloni followed, as did my mother's pasticcio in meat sauce and my own gnocchi. Our daughter had been holding her bowl of noodles and meatballs since we ordered, in deference to her youth.

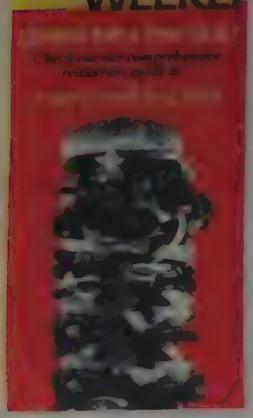
Our silence was a testament to the delight with which we tackled our entrées. Interspersed with frequent sips of the light, Chardonnay-like white wine, the meals were evidently found satisfactory. The chicken in my wife's lush cannelloni was plentiful. I sampled a tortellini, then a ravioli from my mom's bowl. "Amazing," she

[illegible] ON PAGE 15

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I have a kitchen only because it came with the house

TANIS McLEOD / tanis@vueweekly.com

My mystery man had been nuzzling my neck for a month, working toward a more intimate date. He can make my knees go weak when he whispers in my ear, but "intimate" meant a dinner at my house, where he expected me to cook.

I faced a choice. Should I humiliate myself in trying to impress this man who holds finely-prepared food so dear, or risk all and admit I don't cook?

Fortunately, **Wild Tangerine Mobile Cuisine**'s healthful, gourmet take-out meals came to the rescue. All I had to do was heat, serve and concentrate on more important things, like setting the mood for *my* idea of an intimate night.

Entering the ground-level Manulife Place storefront, I first thought I had stepped into a 1950s "Kitchen of the Future." A wall-sized freezer stood stocked with five-layered foil bags, like the ones they use in the Space Station to preserve their food. The walls blazed orange. I realized that the colour wasn't meant to take me back in time, but rather was meant to echo the name of the little bistro.

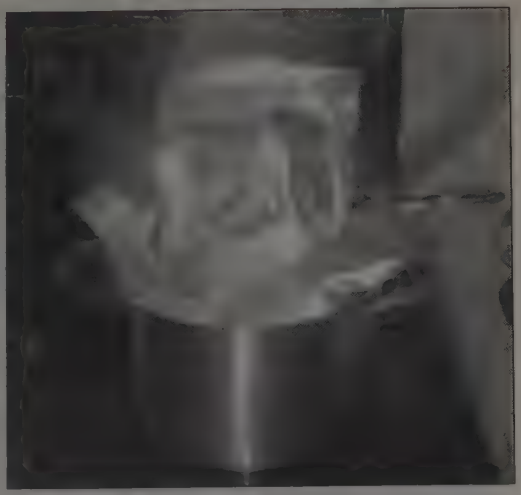
I was a bit surprised to see cooking space and a counter with stools. I hadn't realized customers could also dine in. More surprising still was the selection of gelato, organic teas and a line of soothing products for body and bath.

I glanced through a photocopied menu (also orange) and read about available breakfasts and lunches. Feeling reassured that I was on the right track to impressing my date, I took a vinyl bag from a hook beside the freezer door and began surveying the array of frozen foods. Through the frosty panes of glass, I read descriptions of exotic dishes I could never create at home: wild mushroom soup ($6), slow-cooked beef ($6.50), lentils with portobello mushrooms ($9), pot stickers ($4), Panko chicken ($5.50), Tangerine tandoori chicken and lemongrass Relajo pork ($13.50 each). I had no idea about what to try or how much to buy, so I opened my shopping bag wide and picked whatever caught my eye.

At the counter, I also ordered servings of fresh vegetables ($3 each) and oat-encrusted bison meatballs ($5). I could see my intimate evening taking shape: mystery man and I would dine by candlelight, picnic-style on a blanket, and serve each other each exotic tidbit with our fingers.

I was a bit surprised at the total cost ($104.94, including GST), considering I still had to prepare the meal myself. Of course, I had way too much food. However, if I played the evening right, my gourmet friend would feast and end up in a certain mood. It would be worth the cost.

BACK HOME IN MY KITCHEN, I read the instructions on how to prepare my assortment of futurific food and felt a bit lost in space. This was going to require more coordination than I possessed, and certainly more pots: one foil package was to be boiled for six minutes, another was to be boiled for eight. The bison balls were to be heated in a pan.



EAT IN
DAILY TO 5:30 PM
WILD TANGERINE MOBILE CUISINE
MANULIFE PLACE
429.3130

In the end, I threw all the bags into the largest pot I had, averaged the required cooking time to seven minutes per bag, and focused on not setting my house on fire while I sautéed the vegetables in oil.

As I emptied the contents of the heated bags into dishes, I savoured the tantalizing smells. I had created a wonderful meal. (Well, the chef at Wild Tangerine had created a wonderful meal, but I turned on the heat!)

When my date arrived, clad handsomely in my favourite blue shirt and a silk suit, the house was redolent with the aromas of ginger and molasses, mushrooms and my musk-and-vanilla perfume. His eyes travelled the length of my clingy dress and met mine before he leaned in to breathe a throaty "Hello" in my ear. I caught a glimpse of fire in his eyes, but I wondered if it had been lit by me or the smell of wild mushroom soup. Regardless, I was determined to take advantage of his lust ... for food.

I directed him to the low table where we would begin our night, poured us both a glass of wine and began with the dark, glossy soup and bison meatballs. I dipped the slices of lean bison meat into the accompanying tangy sauce and slipped them into his mouth, whispering a promise to later use my fingers for something else.

After a few more tastes, I set aside the bison and offered up dishes of lentils, Peking beef and lemongrass Relajo pork mixed with wild long-grain rice. The lentils had tasted gritty and didn't seem to fit the mood, so I quickly set them aside in favour of chunks of beef in its thick onion sauce. Mystery man took his turn, feeding me tender bits of shredded pork with a delicious lemongrass flavour that gave way to hints of pumpkin and sesame.

We soon moved on to bowls of sweet jasmine rice and crispy vegetables topped with tandoori chicken and sauce. The spices in the sauce elevated the flavours of anise, cloves and coconut in the tender chicken. The chicken's bright orange against the white of the rice and the intense greens of lightly sautéed zucchini, peppers and onion made a feast for our eyes.

We were both caught up in the erotic feel of feeding each other with our fingers, and we slid closer together to try the next dish. I bit through the crunchy outer layer of a pot sticker to the vegetable paste within. I had dipped it in hot pepper sauce, which at first didn't seem overwhelming, but I had to reach for my wine to douse the suddenly screamingly hot taste in my mouth. I was fanning myself in an effort to cool my tongue when I turned back to catch him undoing buttons on his shirt. I had been planning to bite those buttons off with my teeth.

My skin was now flushed, and I was breathing hard as I instructed mystery man to lean back and close his eyes. I fed him lightly-breaded Panko chicken dipped in mango mayo sauce. I had sampled it while I was preparing our feast and had been delighted with the balance of tender chicken and flavourful mayo bursting in my mouth.

My man's intent was clear when he opened his eyes, and as he led me to the bedroom, I smiled to myself. I had successfully bridged the gap from posing as a wizard in the kitchen to a place where I was quite confident of my wizardry. ❦

FOOD NEWS! DISH WEEKLY

COOKIES NOW MORE OREO-DYNAMIC

From the "WTF? Files" this week, a box arrived to my attention at the *Vue* office. Since I'm never there, one of our staff dropped it off at my place. When I opened it, I found a box of cookies.

"For the first time in its 95 year history," I read, "Canada's favourite cookie is changing its shape – but only for a limited time!" Mystified, I checked the postmark. It was from a PR company in Toronto. Their media release was accompanied by an entire package of new, oblong Oreo Dunkers. How crass! Did they think to bribe me into a mention in the paper?

OK, so I thought the little messages imprinted on the cookies were cute: "Milk this way" directional arrows and a "Dry, soggy or soaked" moisture meter. My daughter enjoyed her first Oreo experience with the unresealable promo bag. I wasn't going to devour the whole thing, though, so I decided to go to the milk experts to see what they thought of Oreo's blatant milk-wooing approach.

"These are great," said Denise Brattinga, Manager of Finance for Alberta Milk and mother of three teenaged boys. "They fit well into the glass. With this new shape, those three little ballerinas in the commercial wouldn't have to combine their milk so they can dunk!"

JP Brouwer, who helps on the Canadian Quality Milk program, was also a fan. "Dunk me," he read. "Yeah, that's right." He admitted, "It's better if I have instructions on these things." Brouwer found them easier to get into the milk and a complete change from regular Oreos.

What a chilling thought. If these cookies take off, just imagine the response: all a company would have to do to revive a brand is change the shape. Soon, Wagon Squares and crescent-shaped Twinkies will be all the rage. Our civilization will throw itself backward several decades' worth of food innovation as huge multinationals plunder the sacred snacks of our childhood to reshape them and sell them back to us! Resist the Rice Krispie Eggs and the cubic Jawbreakers!

Or don't. These oblong Oreos things sure do fit nicely into a glass of milk. Anyway, I'm just dreading the next PR company that attempts to insert a product name into a fiercely independent newspaper by simply bribing an editor with free products or services. I just hope they send it directly to my house next time.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some substantiated gossip? Email dish@vueweekly.com or fax 426.2889



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BOTTICELLI'S

CONTINUED FROM PAGE 13

murmured.

Amazing too was the bite of Italian meatball that I politely requested from my daughter. The lean, elegantly spiced ball was more reminiscent of lamb than beef: I imagined them entirely wasted on our preschooler. She proved me right by leaving an entire meatball. I drained my first glass of the slightly over-chilled, sweet wine and poured myself a little more to enjoy with my meal.

All the way through, Tony kept enhancing our experience. He left us alone with our meals at first, then chatted casually as he passed by to repair a door in the men's washroom. He and his wife embodied the warm, neighbourly feel of the restaurant. We felt like we were invited over to a friend's house to get stuffed with Nonna's amazing pasta dishes. All that was missing was Nonna herself, urging us to "Eat, eat!" Instead, Angela came out to meet us, smiling happily as we complimented her on her homemade pastas and sauces.

My gnocchi was simply spectacular. The tiny Italian perogies were firmly packed with potato-y flavour and, like most of the other dishes at the table, swam in bright red meat and tomato sauce. A thick layer of Parmesan cheese lent its dusty texture to the dish.

So delighted were we with sharing bites of a particularly savoury morsel, we didn't even notice that we had slowed down significantly since we started in on our meals. I barely made it halfway through my platter. Some of my companions fared slightly better, but only my wife finished hers completely.

Somehow, however, my mother had saved enough room to consider a piece of homemade tiramisu ($3.95). She was thrilled with the light-tasting, moist confection, though I refused a taste. We asked the rest to be wrapped to go and were met with a peculiar frown from Tony.

"We have a rule here," he began, holding the half-finished plates of succulent pasta. "If you don't finish your plate, you have to do your dishes. So far, we haven't had a single taker." While I didn't believe that, I promised to tip very generously to buy my way out of the situation. We shared a laugh and instead, he heaped fresh mushrooms on the denuded pile of my stepfather's linguine.

"It's not as good without the mushrooms," he winked at me and I grinned. We would be leaving with a full meal's worth of leftovers for our family, and he just vastly improved one of the dishes. It was another sign of the spirit of customer relations that infuses only the finest little family-run labours of love.

Because that is what Botticelli's was to me: a labour of love. It lays a little too far off my beaten track to make a regular visit, but I will definitely swing by on my way past the Park or on a late afternoon spent in the exurb. For under $70, four adults and a toddler feasted, imbibed and took home leftovers of some Authentic Italian Pasta from a warm, friendly neighbourhood spot.

Places like Botticelli's are why I'm a restaurant reviewer. ♥

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The day is reborn at the City Market on 104th

FIELD / field@vueweekly.com

I have recently stumbled upon a relevant truth. It may not be my grandest discovery. However, it can help me in ways that transitory enlightenment cannot: the presence in my life of those I love can transform my sour mood into a point of departure.

It is wonderful when, in the space of a day, you can evolve out of a negative mind state and return to a place where you love life and embrace it eagerly. When I met my friends at the downtown farmers' market, my expectations—along with my energy—were low. Little did I know what the day would hold.

The **City Market on 104th** has a prestigious heritage dating back 105 years, before Edmonton was a city or Alberta a province. It has had several central locations over the years, and for the last half decade it has graced 104 Street every Saturday between the months of May and October.

The market itself stretches north of Jasper Avenue for two blocks. With dozens of booths, there was enough diversity to keep anyone interested. Ranging from fresh produce to organic meats, baking, jewelry, garden plants, aromatherapy, one of a kind artisan works, stylish fashion creations, sauces, spreads and much more, I gradually felt myself open up to the company of my friends and the eclectic surroundings

The vendors were more than willing to share their stories: it turned out that, while I was still sleeping off the effects of a late night, they had begun their day early to set up their wares

The City Market is overseen by a nonprofit society that is made up of market vendors and community stakeholders. The goal is to create a dynamic and engaging experience for Edmontonians. Everyone is welcome to shop and stroll through this "can't miss" collection of local, independent entrepreneurs. Priority is given to

FARMERS' MARKET
SATURDAYS, 9 AM - 3 PM, TO OCT 6
CITY MARKET ON 104TH
NORTH OF JASPER AVE & SOUTH OF 104 STREET
429.5713

Alberta vendors, agricultural producers and individuals who "make, bake or grow" their products.

Naturally, visiting a farmer's market means directly supporting our local community. The money that farmers and other vendors make goes directly to them and has no middleman. Food grown locally does not travel huge distances. In a world far removed from our sources, fulfilling some of your needs at a farmer's market is a decision rooted in conscience. You become part of a full circle. What better way to vote with your dollar than by purchasing fresh produce from the farmer who grew it?



THERE WAS PLENTY of produce available, of course, as well as booths overflowing with green islands of garden plants. Each stall is different, so in the space of a few steps, you could be looking at a cache of organic vegetables one moment and hand-crafted, hipster bags the next. We brainstormed a few ideas and chose to pick up the ingredients for a dinner at home.

Our first purchase was a bag of fresh basil ($3.50) for pesto and some spinach for a salad ($3.50). Minutes later, we found some homemade spinach pasta ($3.50) and followed this with four resplendent tomatoes on the vine ($4) and a pair of red peppers ($2.75)

Across the way, we were drawn in by the Dip-Sea Chicks' stall that specialized in hummus. With nearly a dozen types to sample, we narrowed it down to the feta & dill hummus or my favourite, the black olive and sundried tomato. Either choice was good so I conceded to my friends and we purchased the former ($6).

For a side dish we grabbed a considerable bundle of asparagus ($5) and returned to one of the greenhouse stalls to get a bunch of rosemary ($3.50) as a complement. On our way, we noticed a unique booth filled with handmade vinyl clothing and accessories: I bought a very trendy passport cover ($14). Sadly, we did not have the pleasure of meeting the vegan baker who came highly recommended so something had to be done for dessert.

The City Market's innovative location means that it is surrounded by a few permanent businesses. Besides a trio of choice restaurants to relax at for breakfast or lunch, we had access to deVine Wines & Spirits, literally 30 steps from the market's southern tip. Inside were every wine we could desire and an impressive wall of local and import beers.

We decided on a bottle of Brancott New Zealand Sauvignon Blanc ($14.49), which later proved to be a diamond decision and an excellent substitute for dessert. We also purchased a six pack of Cooper's pale ale ($15.99), an Australian standard. Confident that we had done well with our afternoon, we set out for home base to complete the second half of our experience.

During the dinner preparation, I felt the healing process continue and started to feel genuinely better. Every inch of the kitchen counter was bustling with activity. We all contributed to create a wonderful, homegrown meal. While drinking beer, we sliced bread and snacked on the excellent hummus, gradually bringing our efforts to fruition. Cooking with local and organic foods can be quite fulfilling. By the time dinner was ready, I felt like I had involved myself in something innately positive.

The wine was awesome, with a perfect balance of sweet and dry, and our meal looked great. We had pesto-spinach pasta with red pepper and tomato, a spinach salad with strawberries and a lemon-walnut dressing, plus a delicious side of rosemary asparagus with a hint of lemon. Not all of our ingredients came from the Market, but we discovered well over half there. The difference in quality and taste was easy to decipher.

The 104 Street Farmers' Market has a lot to offer Edmonton in its bountiful and diverse selection of goods. We did notice some gaps: for example, we could not find any garlic. It seems logical that the market cannot fulfill all of your needs, but you can use it to satisfy many of them.

In doing so, you will discover a selection of the best, freshest and most unique products available. If feeling good feels great, the City Market was an accomplice in making one local freedom fighter's day much better than it began. **V**

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Audience gets *Bash'd* by Cuckow and Craddock

DAVID BERRY / david@vueweekly.com

PREVUE
THU, JUN 28 - SAT, JUN 30
BASH'D
DIRECTED BY RON JENKINS
WRITTEN & PERFORMED BY NATHAN CUCKOW, [illegible]
THE ROOST, $15

"I don't really have the chops to be a rock star," Chris Craddock admits with a tinge of regret in his voice. "This show is the closest either of us will get, so we're going to make the most of it."

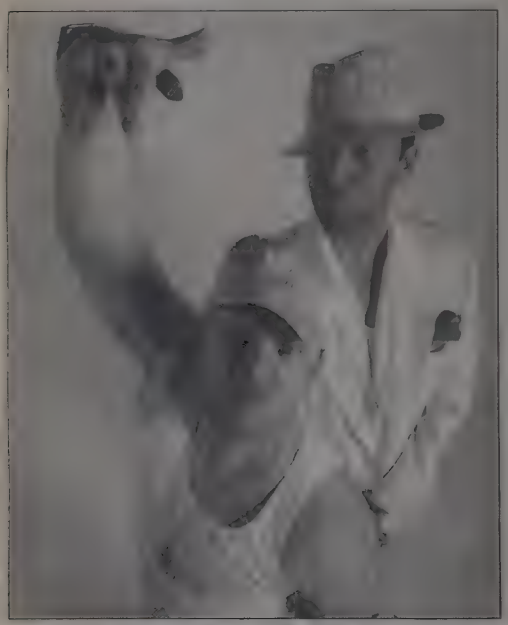
When he puts that way, it's certainly not hard to see why Craddock and theatrical partner Nathan Cuckow are so excited to be reviving their rapping alter egos, T-Bag and Feminem, for another go-round with their playfully poignant gay rap musical, ***Bash'd!*** The show, which garnered four Sterling nominations, including a win for Outstanding Independent Production, and a Pride Award, is returning to the Roost for a brief, three-day fundraising run before taking off for Fringe performances in New York, Toronto and Winnipeg. Aas Cuckow explains, the pair is more than happy to get the chance to tell the story once again.

"It's really kind of a different show from anything else I've done, and the reaction was more than we ever expected," he explains with a beaming smile. "We knew it was good, of course, but we sort of thought it was more of a fun, high-energy experience, but we also had people crying at the end, and coming up and telling us how touched they were by it, which is just amazing."

THOUGH THEY HOPE the mini-run will give any Edmontonians who haven't yet seen the show a chance to take it in before it takes over the world, the pair is obviously more focused on the Fringe tour, where they're curious to see how audiences generally more in tune with both the gay and rap side of things respond—not that they're worried about only fitting in a niche

"New York is one of the gayest cities in the world, and it was the birthplace of hip-hop, so I can't wait to see what the reaction will there," Cuckow explains excitedly. "Though, I mean, obviously we want everyone to come and see it."

"It's got that sort of easy, novelty hook to it—'gay rap musical,'" adds Craddock, "but there's a lot more to it. It's a love story, and I think that's what the people who liked it were really responding to." ♥





The city is alive with the sound of *Two Gentlemen*'s music

DAVID BERRY / david@vueweekly.com

PREVUE
THU, JUN 28 - SUN, JUL 22
RIVER CITY SHAKESPEARE FESTIVAL
FEATURING TWO GENTLEMAN OF VERONA, THE WINTER'S TALE
DIRECTED BY JOHN KIRKPATRICK
JAMES MACDONALD
STARRING SHELDON ELTER, CHRIS BULLOUGH, JOHN WRIGHT, ANNETTE LOISELLE, JULIEN ARNOLD
HAWRELAK PARK, $15 - $20

About a month ago, a fairly hilarious Onion article ran under the headline "Unconventional Director Sets Shakespeare Play in Time, Place Shakespeare Intended." Though undoubtedly some of the humour is lost in the mouthful, it's a pointedly simple, funny-cuz-it's-true bit: Shakespeare may as well have written his plays on rubber for all the styles, periods, genres and interpretations they're regularly expected to cover.

The extreme example to cite in this case—and also a fairly good explanation as to why it happens so often—is the 1971 rock musical ***Two Gentleman of Verona***, which will make up one half of The River City Shakespeare Festival's annual double-Bard-bill: say what you will about the universality of the man's work, setting a tale of friends and lovers to a Galt MacDermot (*Hair*) soundtrack is dancing near the borders. For John Kirkpatrick, artistic director of River City and the man who'll be bringing the musical to the stage, the music is a natural fit, especially for those of us who appreciate the spirit of Shakespeare more than the specifics.

"It really cuts to the quick of the themes and communicates them in a way that only music really can," Kirkpatrick says in his typical measured calm. "It is a bit lyrically simpler at times, but in a lot of ways it takes the play to a much deeper emotional level: the feel and the groove affect you in another way that even the poetry can't touch."

Though Kirkpatrick admits to being a fan of the musical version of the play since performing in a St Albert children's theatre version of the show in 1986, he also points out that the unconventional version is part of a larger plan to bring parts of Shakespeare that even the "hard-ass Shakespeare-philes" wouldn't normally get a chance to see. That goal goes a long way towards explaining *Two Gentleman*'s sister production, ***The Winter's Tale***.

NOT ONLY IS *Winter's Tale* a fairly solid 150, if not the complete 180, from the raucous, energetic musical, it's hardly in danger of being made into a Kenneth Branagh film any time soon. It's the story of what happens to jealous Leontes after he suspects his wife Hermione of cheating with his best friend Polixenes, which I wouldn't have known if it weren't for this production. As Kirkpatrick explains, there are reasons most companies won't touch the thing, but any difficulty is easily matched by its adventurousness and the satisfaction that comes with seeing it.

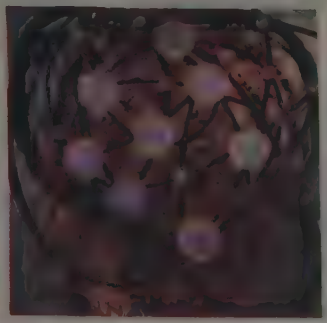
"It's certainly a complex play: it has a first act that's remarkably introspective and deeply contemplative, and then it shifts to this bucolic, bright setting, almost like a counterpunch," he explains. "It seems to be almost two plays in an almost avant-garde way, but it really is a beautiful play about love and regret and redemption."

As Kirkpatrick points out, those are themes common to both works, though certainly from different angles. Loosely split, *Two Gentleman* is what happens when well-meaning youth get caught up in impetuous desires, while *Winter's Tale* is the story of sober, middle-aged contemplation, and thinking things through thoroughly. Of course, the pleasure of both plays is that things seem to go just as badly no matter which way you do it—one of the plaintive truisms that lets Shakespeare shine through no matter what stylistic choices you throw at him.

"These really are these sorts of car wrecks of men making incredibly poor decisions, and though they do ultimately get redeemed, we like to watch the wreck," Kirkpatrick explains with a reserved glee. "One of the things Shakespeare does, and I think one of the best parts, is letting the audience know the truth of things while they watch the characters mess things up and spin into oblivion. I mean, that's fun, right?" ♥

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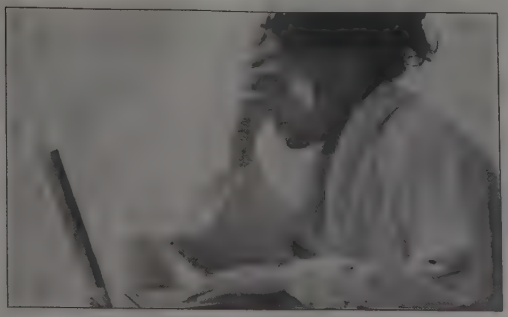
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Writer's table offers a diversionary tactic for a writer's procrastination

DARREN ZENKO / darren@vueweekly.com



ARTS | WRITERS

All but the most fiendishly disciplined of writers know the miseries of working at home, of trying to create good material in quantity while surrounded by the distractions and obligations of the day-to-day —of working in the place where all the TV-watching, cooking, sleeping, reading, family-raising, bills-paying, cleaning and general business of living gets done. Getting out of the house to write can be a valuable practice, and while coffee shops and such can serve as external writing rooms, the ideal would be a space designated for writers and writing.

That's the setting Wayne Arthurson is trying to create with the establishment of the Edmonton Writers Centre, launched two weeks ago in the Stanley Milner Library. A freelance writer, Arthurson's no stranger to the problems of finding a place where real work can get done.

"I do find it difficult to write at home," he says, "I find I get distracted: 'Oh, maybe I should do laundry,' or 'Maybe it's time to organize my CDs,' or 'maybe I'll play this videogame on my computer.' I'm a great procrastinator, I'll put things off forever. So it's nice having someplace to go outside the house: 'I am going out to write!'"

The Edmonton Writers Centre project had its genesis last September, in the aftermath of Arthurson's participation in BookTelevision's 3-Day Novel contest, a televised reality-TV program that locked 12 writers away in the big box of a Southside Chapters with the goal of finishing a novel in 72 hours:

"It was cool writing in a room with 11 people, feeding off our creative energy. After that, I wanted to figure out how we could do that in Edmonton. When you're stuck in the basement, especially in the wintertime, it's dark and lonely and cold. Sometimes you want to go out and work beside somebody."

DOING HIS RESEARCH into the concept of a communal writing space, Arthurson discovered several other organizations in other cities that had created the kind of places he imagined for Edmonton, the nonpareil of which is The Writers Room in New York City. Operating since 1978, The Writers Room is a "non-profit urban writers' colony" offering its members 24/365 access to an amenities-rich writing space in a 6 000-square-foot loft at the crossroads of Greenwich Village and the East Village.

The Edmonton Writers Centre is starting somewhat more modestly, beginning with a few reserved tables in the southeast corner of the library's main floor. This space was offered to the Centre by Judy Moore, manager of the library's Centre of Reading and the Arts, when she got word of Arthurson's project: "I just threw it out there and the library said, 'Well, use our space.'"

The mailing list for the Centre is about 20 strong and growing quickly, says Arthurson, and the only requirement for membership is a library card. The City is talking about establishing public wi-fi internet access at the downtown library sometime in the future, but until then 'net amenities are limited to existing hotspots at nearby cafes, available for the price of a cup of coffee.

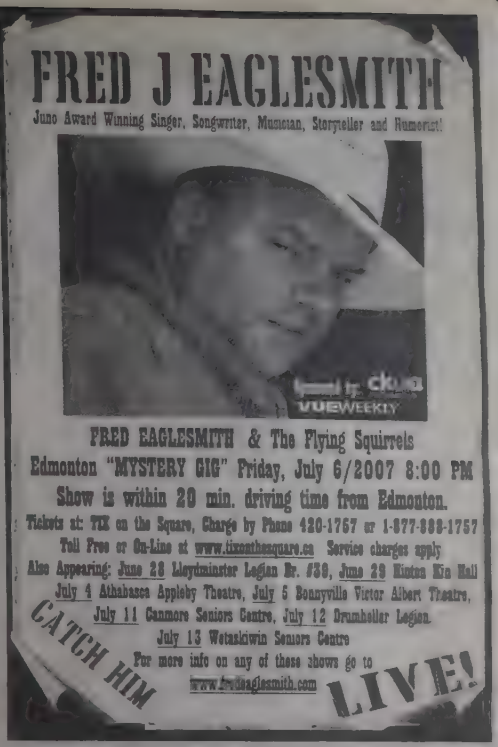
Modest, but a start on something bigger and better.

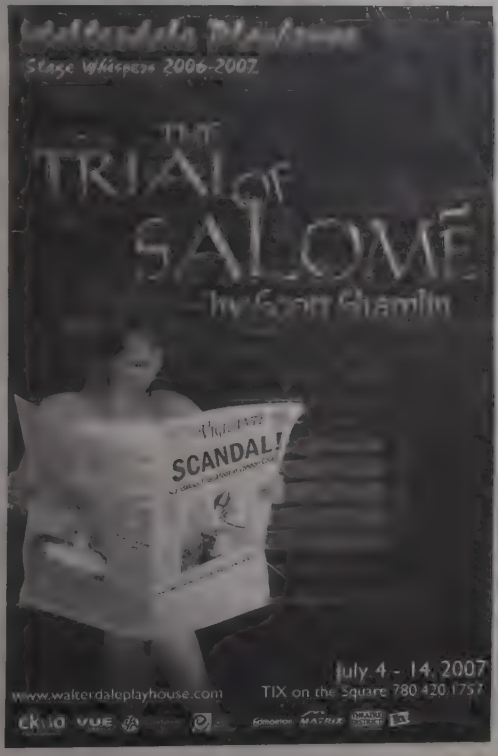
"I have an organization together," says Arthurson. "We're just about to formalize it, become a non-profit society so we can apply for grants next year."

The goal is to build up a membership and establish the Centre as a going concern, then start the process of finding its own space. Already, says Arthurson, people are coming forward with offers of support for furnishings and computers.

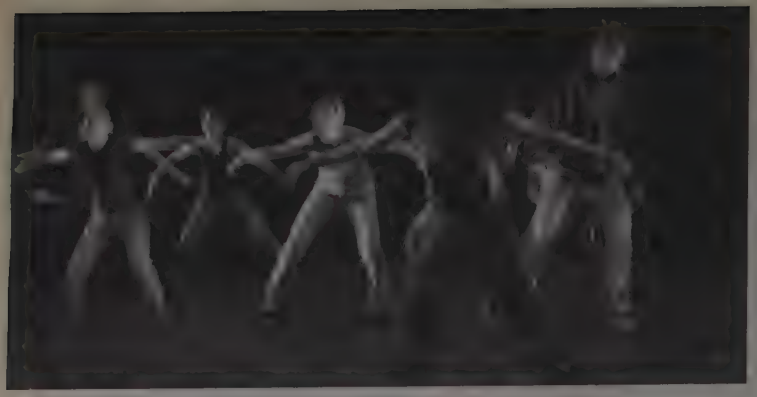
"Yeah, right now we're small, a couple of tables at the library," Arthurson says. "But that's free, and we'll start from there."

Contact the Edmonton Writers Centre at edmontonwriters@telus.net for more information.









Festival gets dancers on their *feats*

SHERRY DAWN KNETTLE / sherry@vueweekly.com

'Basically, I've improvised around the idea of 'read, eat, sleep,'" says dancer/choreographer Darren Devaney "What I'm playing with are the basics of life—learning and staying alive. You can't avoid learning: if you're living your life, you're always learning. But we can't really control the fact that we naturally notice and process our surroundings."

Preoccupied is an abstract work-in-progress about a person who attempts to accomplish a goal, but is both frustrated and fascinated with all the diversions he finds himself taking.

Devaney, originally from Edmonton, is now a BFA dance student at the Boston Conservatory. He recently returned home for the summer and found his own diversion from plans not to dance much over the summer when he was invited to perform in the annual ***feats Festival of Dance***, a wide-ranging celebration of Alberta's dance scene (Jun 29 - Jul 10) . It connects both emerging and established dancers with the resources they need to further develop their art form through a series of workshops and performances in a variety of styles

Devaney presents his work at Catalyst Theatre (Jul 6 and 7 at 7 pm) in *From Luminous Pulses ...* , a collection of performances that includes both new and seasoned dancers

To Vivid Tongues, on the other hand, is a presentation of intriguing established choreographers. It includes a structured improv by former Edmonton dancer Tony Olivares, whose work (which includes audience participation) is a tribute to the Beatles.

PREVUE

FRI, JUN 29 - TUE, JUL 10

FEATS FESTIVAL OF DANCE

VARIOUS TIMES & PLACES.
ADVANCE $20, $24 AT DOOR; PASSES $35 - $55

But these are only two of the main stage shows. The festival also includes the multicultural Global Dance (Jul 1), as well as hip-hop dancers from Western Canada in Pure Velocity (Jul 6)

FOR SOMETHING A LITTLE different, though, Urban dance encounters will catch the lunch hour crowd's attention when Synergy Improv performs outdoors at city hall (Jul 6)

The group is made up of students and graduates of U of A's drama program, and was put together by Linda Rubin, who has 40 years experience performing, choreographing, teaching and developing improvisation. For the past 15 years, she's been professor of Dance in the BFA Professional Actor's Training Program.

"They're performing artists who are deeply interested in improvisational creative experience," Rubin describes the group she's gathered together. "They have a commitment to personal expression, and they like to experiment

"It's true improvisation without a pretext. That's the rush—they're taking risks and it's really raw."

Rubin adds that she's merely the facilitator for the group, whose talent and energy is the basis of the performance. Synergy, which is made up of seven men and two women will also perform in ... *To Vivid Tongues*.

Along with all the performances, the festival includes numerous classes and workshops.

The Rhythm Management Workshop Tour with Vancouver's Over the Influence offers a workshop in hip-hop styles, and there's an African dance workshop with Deanna Walsh. Alberta Ballet's Laetitia Clement and Montréal's Jeannie Vandekerkhove will be offering a "teachers' only" intensive in classical and modern dance.

The festival also offers students and workshop participants the opportunity to work with mentors who will help them to create their own works, many of which will be shown during the Catalyst Theatre performances.

While some of the workshops and classes are open to the public, others are for specially selected participants who were either scouted or chosen through an audition process. Bobbi Westman, director of Alberta Dance Alliance, the organization that puts on the event, has spent about a year searching out all the right people to perform, teach, mentor, facilitate and further their dance skills during the festival.

"In the process, we've found a lot of hidden gems," she says. "We've found dancers in places in Alberta where we didn't expect to find them.

"The whole purpose of the festival is to celebrate what we have right here in Alberta. We want to nurture and encourage [these dancers] to find their own way.

"But it's not just about public workshops and learning other people's technique—it's about being inspired. It's about exploring and taking a week out of your year and celebrating who and what you are." ♥

Frankenstein scares up the most Sterlings

DAVID BERRY / david@vueweekly.com

AWARDS | THEATRE

Jonathan Christenson and Bretta Gerecke may have set out to make a play entirely out of paper, but they ended up with one crafted in pure Sterling. The Catalyst Theatre duo may as well have had seats on the Mayfield Dinner Theatre stage last Monday, earning three Elizabeth Sterling Haynes Awards each as their production of *Frankenstein* scooped up eight awards total, sweeping the design categories and bringing awards for Outstanding Production of a Musical, Outstanding Performance by an Actress in a Supporting Role for Nancy McAlear, and Outstanding New Work.

In a pretty fabulous bit of irony for an awards festival named for a woman who once wrote about Albertan actors, "The one thing I'm sorry about is that they always have to go away," Edmonton ex-pat Larry Yachimec took home the first award of the evening, Outstanding Performance by an Actor in a Supporting Role, for his work in the Citadel's production of *the pillowman*. The play also earned Citadel artistic director Bob Baker his first Sterling award for Outstanding Direction since 2002's win for *Cabaret*, and took home the big prize for Outstanding Production of a Play.

Another non-Edmontonian in a Citadel production, Brenda Robins, won Outstanding Actress in a Leading Role for *The Constant Wife*. Edmonton's biggest company rounded out its awards with Outstanding Choreography for *The Overcoat*, partly designed by ex-pat Morris Panych, to keep with the theme.

Nathan Cuckow scored one for moving to Edmonton with a thoroughly well-deserved win in the Outstanding Actor in a Leading Role category for the necessarily tour-de-force-ish *Monster*. Cuckow's exuberance led to one of the night's few interesting acceptance speeches, where he thanked, among others, Hitler (it was a dare, but nicely executed anyway). Cuckow also shared the award for Outstanding Independent Production with buddy Chris Craddock for their play *Bash'd!*, while the name of their production company, cOcKsUcKaZ, got the award for Most Stage-Banter Mileage Out of the Name of a Production Company. With any luck, it will usher in the age of Edmonton production companies named for sexual acts ("The Sterling for Outstanding Production of a Play goes to: *Hamlet*, Rimming Shakespeare Productions").

To segue from sex jokes to children's theatre, Concrete Theatre took the award for Outstanding Production for Young Audiences with its moving translation of *Jeremy Fisher*.

On the Fringe side of things, Wayne Paquette took home his second straight Outstanding Director award for blarney productions' *Christian Brothers*, while Carol Murray-Gilchrist took home Outstanding New Work for her water-witching play *The Frequency of Water*. Glenn Nelson surprisingly but deservedly took home Outstanding Actor for his role in *Hospitality Suite*. Tracey Power rounded out the Fringe winners, taking home Outstanding Actress and Outstanding Production for *Living Shadows: A Story of Mary Pickford*, a play she wrote and starred in. ♥





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Not all of this *Shoe!* fits

DAVID BERRY / david@vueweekly.com

If I was more cantankerous, or attempting to essay my way through an undergraduate drama degree, there could be a lot to pick apart about Elaine Avila's ***Shoe!*** As the name might suggest, the only thing saving the play from truly naked consumerism is its predilection for designer footwear: shoes aren't just functional accessories, they're essential components of a woman's soul, a vital part of what makes them complete, and in certain cases, their only sanctuary from a world that neither understands them nor cares to.

In *Shoe!*'s case, though, this line of criticism is pretty much a false start. Avila's play is really no more or less blatantly product-happy than the average person, and she'd rather explore the psyche of that kind of individual than rake them over the coals for their lifestyle choice, a welcome move: art, after all, should be about understanding, or as one of Avila's characters puts it, "You've got to empathize with her." People do treat shoes like holy symbols, so we might as well find out what those people are like.

Avila's play would be better served in that regard if Kathleen Weiss's production focused more on the psychology and less on the performances. The play may not be a paean to spending exactly, but it does have something of a frivolous premise, at least on the surface.

Career-climber Pippa (Tracy Penner) is the new girl at the Tremendulo Shoe Boutique, eager to impress demanding manager Roxanne (Melissa Thingelstad). Pippa, though, has an unusual though remarkably helpful gift: she can channel shoes. Like, she can pick up a shoe and summon the spirit of the ideal wearer, which makes selling them to customers surprisingly easily.

THAT'S OBVIOUSLY A BIT of a ridiculous conceit, and Weiss and Penner do little to even attempt to naturalize it, to the detriment of the play. Odd, certainly, it could reasonably be passed off as a shot of magical realism, or something of that nature, especially since the actual inferences Avila draws from what kind of woman would want to wear gladiator-style sandals, for instance, are roundly astute. Weiss, though, has the "channelings" hit Penner like she's been struck by pantomime lightning, and the resultant characterizations feel a lot more like acting on parade than earnest psychological exploration, a fact made more unfortunate by the fact Penner's take on the go-getter career girl is pleasantly nuanced, down to the way she grasps her career-advice book like a bible.

PREVUE

TO TUE, JUL 3
SHOE!
DIRECTED BY KATHLEEN WEISS
WRITTEN BY ELAINE AVILA
STARRING TRACY PENNER, MELISSA THINGELSTAD
GRAVITY POPE, $15

Thingelstad manages to avoid most of the character switching, and comes off the better for it. Her manager is a diamond in a knee-length skirt, unforgiving in her demands for highest quality in everything. She understand her customers as well she does the place her boutique occupies in everyday life, and her down-the-nose stare is enough to convince you'd be better off thinking the way she does, even if you don't agree with her at the moment.

The relationship between the two characters would undoubtedly feel deeper if the channeling, which essentially is what starts to bind the two, was handled more deftly, but they do a fairly good job of creating and exploring its intricacies regardless. Still, it's hard to get the full effect of the divide that eventually comes between them when one of them spent the first half of the play intermittently becoming an astronaut, or Jacqueline Kennedy or what have you: the channeling episodes divorce you enough from reality that when it's necessary to really feel it, there's too much in the way. It's a shame, because there's a surprising amount of depth to be mined from shoes, if you don't get caught up on the surface. ▼

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NEXT WEEK

'Cybernetic ballet' of Ken Rinaldo's *Autopoiesis* at The Works

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

PREVIEW | TO JUL 4
AUTOPOIESIS
BY KEN RINALDO (WWW.KENRINALDO.COM)
THE WORKS BIG TENT ON CHURCHILL SQUARE

'People ask, 'what are they for?' or 'what do they do?'. They suggest I turn them into toys or sell them to the Defence Department," Ken Rinaldo smiles. "I'm doing exactly what I want to be doing with the robots."

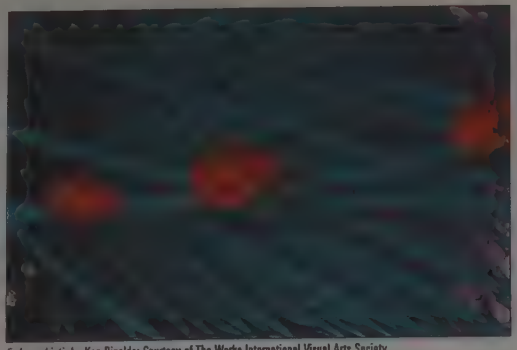
Rinaldo has the patient, measured cadence of someone who regularly demystifies challenging concepts to a wide swath of people. In conversation, he uses examples and has multiple points into his major themes tucked in his mental Rolodex, so he can access and connect one point to another lucidly and with ease no matter which direction he's coming from.

His clarity of purpose is honestly won. Rinaldo's been a dancer, sewer of handbags and computer salesman, and studied communications, programming languages and conceptual art. Today, the former New Yorker is a roboticist and artificial intelligence (AI) theorist, installation artist, and educator based at Ohio State University's globally regarded Art & Technology program. It's the kind of career arrived at circuitously, although kids growing up today can look to a handful of creators who authentically straddle art and science. The path may not be paved, but Rinaldo and his contemporaries have at least beaten down the grass.

"I'm in an arts context, but if this weren't in an art venue it would be in a science one. I definitely have an audience with artists and scientists," Rinaldo contends. "I see the world as a visual artist. I'm inspired by scientific publications, but also beauty, colour, materiality, the cultural implications of materials. As a theorist, I deal with the same themes as scientists. Scientists can see the science—these are real, functioning robots showing complex behaviours, and I think of other peoples' robots as art."

Although they ask the same kinds of questions and deal with the same kind of cultural issues, the language of science can be daunting to artists, and artspeak can induce eye-rolling in scientists. Rinaldo has had frustrations with recalcitrants from either side, but believes the divide between the two is as artificial as the one posited between culture and technology.

"What makes us what we are, as humans, is culture," Rinaldo explains. "Humans are the only species who make what we are—drills, tools, the World Wide Web. We're the only ones who can probe the macroscopic and the microscopic—augmentation devices for knowing what we know—and have those probes become senses for us. We're the only ones who ask, 'what if?'."



Endosymbiotic by Ken Rinaldo; Courtesy of The Works International Visual Arts Society

CERTAINLY A CREATURE of the 'what if?' himself, Rinaldo's areas of interest include interspecies and transpecies communication, artificial life and intelligence, environmental wellbeing, living systems, and emergent systems and behaviour. He also has a healthy interest in social justice—the first sentence of his artist's talk illuminating the thinking behind his robotic AI sculpture, *Autopoiesis*, showing at the Works, was a statement deploring his homeland's violent policy towards Iraq.

It's unlikely such declarations will incur Dixie Chicks-scale wrath back home, though Rinaldo would perhaps make a more compelling documentary subject. His projects are poetic as well as technically savvy and harbour a sensual quality robotic things tend to lack.

He's created robotic fishbowls driven by the desires of actual swimming fish, used sugar consumption to alter participants' experience of an interactive machine that simulated human digestion with participant-chewed pieces of gum, co-developed darling "digital wildlife" that flocks towards the human voice, and made sophisticated spider-ish AI chimeras that displayed authentic spontaneous behaviour.

The underlying implication in Rinaldo's works is the question of consciousness itself—answering "what are we?" and "what makes us what we are?" by defining other systems in relation to ourselves. Questioning the architecture and interpretation of life itself, and grand themes don't come grander than that.

Autopoiesis expresses these ideas through six robotic arms, delicately articulating creatures with a latent expression of benign curiosity, much the way a dog's neutral face has the appearance of a hearty smile. They're architectural as latticed and girded as animated Eiffel towers in some tottering drunk's visions, yet biological—real grapevine.

The shock in materiality is intense—this woody scaffolding, precious since the dawn of civilization, and this most modern nervous system, wires and electronics. The robots respond to each other, turning delicately tapering "noses" towards each other, actively twisting to "converse" with its mates in a telephone tone "language." A lipstick camera on one projects a bot's-eye view on a screen. Robots respond to visitors, investigating us as we do them. Or perhaps the better word is "marvelling"—our appearances cause quite a stir with the robots, whose increasingly excited twitters and beeps seems to further animate the people.

"Humans have a desire act with intelligent objects, and it's a powerful way to express ideas. *Autopoiesis* never repeats itself because people never repeat what they do," notes Rinaldo. "People change their behaviours, and the robots do too. Viewers are, in a sense, the ultimate determiners of the manifestation and evolution of behaviours. Chaos is lifelike." ♥

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DANCE

FEATS FESTIVAL OF DANCE–ALBERTA DANCE ALLIANCE (422-8107) Featuring workshops, hip hop, jazz, contemporary and world dance performances • **Westbury Theatre,** TransAlta Arts Barns; *Pure Velocity;* July 6 (8pm) • **Catalyst Theatre;** *From Luminous Pulses ...;* July 6-7 (7pm) • **Catalyst Theatre;** *...To Vivid Tongues;* July 6-7 (9pm) • $20 (adv)/$24 (door)/$35 (two shows, adv)/$55 (all three shows, adv) • www.abdancealliance.ab.ca/a, *The Challenge –* a big, bad break-dance battle! July 2-5 • **Winspear Centre;** Global Dance celeb rates Canada Day: performance of traditional dances and music; July 1 (4pm), free • **Various places;** *urban dance encounters;* July 5 (12 noon)

KATERYNA Citadel Theatre (425-1820) • A ballad-poem written by Taras Shevchenko; a folk-opera ballet featuring the Ukrainian Male Chorus of Edmonton colaborating with Calgary's Suziriya Ukrainian Dance Theatre • June 29-30 (7:30pm) • Tickets available at the Citadel

VIBE TRIBE PRODUCTIONS–DRUM AND DANCE JAMS Hazeldean Hall, 9630-86 Ave (433-6279) • Come and practice your hand drumming skills or learn something new in a group setting. Calling all Tribal dancers for a chance to improvise and move to live music. Each jam starts and ends with guest musicians or dancers. Drums are available to borrow, no experience necessary • First and last Tue ea month starting July 3 (6:30-8:30pm) • $10 (door)/child under 12 free

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2954) • Open Tue-Sat 10am-5pm • Rotating artworks by gallery artists including Patrick Meagher, David Edwards, Donald Peritz, Sheila Norgate, Monica Shelton, Michael den Hertog and more • through July and August

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Feature Gallery;** *BREW-HAHA:* Fun and fabulous teapots and tea-sets; until July 14 • **Discovery Gallery;** *COMING UP NEXT* Artworks by emerging fine craft artists Katherine Lyn (installation) and Danielle Booroff (ceramic installation); until July 14

ART GALLERY OF ALBERTA Enterprise Square, 100, 10230 Jasper Ave • Open Mon-Fri 10:30am-5pm; Thu 10:30am-9pm (4-9pm free admission); Sat-Sun 11am-5pm • Drop-In Tours Sat and Sun (12:30, 1:30, 2:30 and 3:30pm) • *CAPITAL MODERN: EDMONTON ARCHITECTURE AND URBAN DESIGN, 1940-1969* until Sept 9 • *THE 2007 ALBERTA BIENNIAL OF CONTEMPORARY ART–LIVING UTOPIA AND DISASTER* Artworks by 22 artists; until Aug. 26 • **U of A Fine Arts Building,** Rm 220, invited Albertan curators/writers participate in a round-table discussion on the prevailing artistic trends within Canada and the world, Thu, June 28 (7pm) • Admission members free/$10 (adult)/$7 (senior/student)/$5 (child 6-12)/child under 5 free/$20 (family); Canada Day free admission

ART MODE GALLERY 12220 Jasper Ave (453-1555) • *A WALK IN THE WOODS.* Paintings by Michel Leroux • July 12-21

ARTSHAB STUDIO GALLERY 3rd Fl, 10217-106 St (439-9532) • Open Thu 5-8pm, or by appointment • *ARTSHAB IN THE CORE: AN EXHIBITION* featuring works by current and past residents of the Artshab Studios as well as pieces by other artists • Until July 4; open Thu 5-8pm until The Works Festival until July 4 open noon-6 pm daily (incl Canada Day and Sun)

AXIS CAFÉ 10349 Jasper Ave (990-0031) • Acrylic paintings by Rodrigo Lopez • July 1-Sept 31

CENTRE D'ARTS 9103-95 Ave • Mon-Fri 10am-6pm; Sat, 10am-5pm • *HARMONY* Artworks by Jacques Martel, Diane Plasse, Madeleine Bellimond and Christiane Litalien, part of the Works Festival; until July 4 • Jazz Art Concert, featuring musicians Pierre Paul Bugeaud (bass), Jamie Philp (guitar), Gord Grabier (drums) and visual artists Jacques Martel, Marie Gervais, Susan Woolgar, Stephen Fouquet and Christiane Litalien, MC Oliver Dunnegg; July 1 (7:30pm)

EXTENSION CENTRE GALLERY Faculty of Extension, 8303-112 St (492-0166) • Open Mon-Fri 8am-4pm • *MANUFACTURED TRANSFORMATION* Artworks by Astrid Bugherdt, Gloria Burgess, Kathleen Newman, Carole Nyquist, Danielle Rohne, and others

FAB GALLERY Rm 1-1 Fine Arts Bldg, 112 St, 89 Ave (492-2081) • Open Tue-Fri 10am-5pm, Sat 2-5pm • *ASPECTS OF ABSTRACTION:* A Selection of Paintings from Private and Public Collections by Professor Graham Peacock; until July 14 • *CHASING FORM* outdoors U of A Campus, South of Rutherford Library, 89 Ave, 112 St; sculptures by Cesar Alvarez; until July 2 (outdoor exhibition)

FRINGE GALLERY 10516 Whyte Ave (432-0240) • Open Mon-Sun 9:30am-6pm • *WILD THINGS!* Works on paper and canvas by Jim Trevelyan; until June 30 • *FLOTSAM AND THEN SOME* July 1-31; opening reception: July 2 (part of The Art Walk)

GALLERY AT MILNER–STANLEY A. MILNER LIBRARY Main Fl, Sir Winston Churchill Sq (496-7000) • Open Mon-Fri 9am-9pm, Sat 9am-6pm, Sun 1-5pm • **Edmonton Room:** *GLASS: ART ASSOCIATION OF CANADA: LUCENT: A SURVEY OF CONTEMPORARY CANADIAN GLASS* The Glass Art Association of Canada • Part of the Works Festival • Until July 6

THE GALLERY ON MAIN–LACOMBE 4910-50 Ave, 2nd level, Lacombe (403-732-3402) • *HEARTLAND:* The New 7 Painters Society of Canada • Until June 30

GLENROSE REHABILITATION HOSPITAL 10230-111 Ave (735-7986) • **Mezzanine Gallery:** *OUT OF THE SHADOWS* until June 30 • **Blue Cave Gallery:** *GIFTS OF THE SPIRIT* Paintings by Carol Chapman; until June 30

GRANT MACEWAN COLLEGE Muttart Hall Foyer, Alberta College Campus • *UNREAL CITY: PALIMPSEST* A blend of photography and poetry curated by Paul Saturley and Jannie Edwards • Until July 4

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **Front Room:** *At 19* The Works 3rd floor (both rooms) Harcourt House members' show; until July 21 • **Annex:** *STRIPPED* Paintings, drawings and sculptures created during Harcourt's drop-in model sessions; until July 21

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-5282) • Open Mon-Fri 9am-4pm • *ART UNLIMITED* Mixed media artworks by sisters Isabelle Kleparchuk and Mary Jane Trafiak • July 3-26 • Opening reception Wed, July 4 (6:30-8:30pm)

JOHNSON GALLERY (NORTH) 11617-80 St (479-8424) Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Serigraphs by Norval Morrisseau and Jackson Beardy, prints by Toti, paintings by Cindy Revell, wall art by Raymond Chow • **(SOUTH)** 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm, Sat 10am-5pm • Artworks by Shirley Thomas, Edythe Markstad Buchanan Serigraphs of Edmonton buildings by George Webber, pottery by Jim Speers

LATITUDE 53 GALLERY 10248-106 St (423-5353) • **Main Space:** *CANDY MTN'* Mindy Yan Miller, Catherine Bodmer, and Susie Major present a collaborative project, until July 14 • **The ProjEX Room** *THE VALLEY OF SEARCH* Photographs of female forms in plastic by Ania Trzecieski, until July 14 • Exhibit hours extend to 9pm on Thu, June 28, July 5, July 12 during Latitude 53's Summer Rooftop Patio fundraiser • Latitude Summer Rooftop Series, hosted by a range of local "celebrity" DJs and hosts, rooftop patio each Thu, June 28-Aug 16 (5-9pm)

LOFT GALLERY AJ Ottewell Arts Centre, Red Barn, 590 Broadmoor Blvd, Sherwood Park (467-4481) • Open Sat 10am-4pm, Thu 5-9pm • *ALL MEMBERS ART SHOW* • Until July 28

MANDOLIN BOOKS 6419-112 Ave (479-4050) • Open Tue-Sat 9:30am-5pm, Sun 12:30-5pm • *STATIONS* Photographs by Denis Wall • July 1-31

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • *HAT–STORY* Artworks by various artists curated by Danielle LaRue • Until July 29 • Reception: Thu, June 28 (7-9pm)

MCPAG 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm, Sun 10am-6:30pm • *DIMORPHIC PERCEPTIONS.* Paintings by Elaine Tweedy and Donna Merchyshyn, until July 28 • **The Dining Room Gallery;** Artworks by Mary Dolynchuk; until June 28 • *LADY OF THE LAKE.* Paintings by Kathy Meaney, June 28-Aug 9

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9704-111 Ave (474-7611) • Open Mon, Wed, Fri 9:30am-2:30pm; Tue, Thu 6:30-4pm; 6-8pm • *COLLAGE AND NEW WORK.* Featuring artworks by studio artists in the Stollery Gallery, part of The Works • Until July 6 • Opening reception: June 28 (4-7pm)

PETER ROBERTSON GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • *TURF* Artworks by emerging artists • July 19-Aug 11

PICTURE THIS GALLERY 959 Ordze Rd Sherwood Park (467-3008) • Paintings by Arleta Pech, Audrey Plannmuller, Sueellen Ross, watercolours by Brent Heighton, landscapes by Bern Will Brown, seascapes by John Einerssen, and soapstone by Vance Theoret • Until June 30

PROFILES PUBLIC ART GALLERY 19 Perron Street, St Albert (460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • *HOME BODY* Artworks by Bruce Bidulock, Sarah Clark and Bev Pasiuk, until June 30 • *KA-POW!* Featuring artworks by Murray Allen, Tony Baker, Kib, Christopher Zaytseff; in con-

PROVINCIAL ARCHIVES 8555 Roper Rd (427-1750) • Open Mon-Sat 9am-4:30pm, Wed 4:30-9pm • *IMMORTAL NATURE'S AGELESS HARMONY: THE BOTANICAL LANTERN SLIDES OF WILLIAM COPELAND MCCALLA.* Hand-coloured glass lantern slides of flowers and plants by William Copeland, 1914-1938 • Until Sept 1

ROYAL ALBERTA MUSEUM 12845-102 Ave • *COOL AND COLLECTED* See the unseen from the Museum's collections, until July 2 • *GALEN ROWELL–A RETROSPECTIVE.* Landscape photographs; until July 2 • *PROJECT RENEWAL* A glimpse of the Museum's redevelopment plans, until July 2

ST. ALBERT ARTWALK • Various venues in St. Albert Wares: Modern Eyes Gallery, Mosaic Gallery, Art Beat Gallery, Gompert, Studio Gallery, The Bookstore on Perron, Carge and James, St. Thomas Coffee House, Concept Jewelry • July 5

SCOTT GALLERY 10411-124 St (488-3519) • Open Tue-Sat 10am-5pm • *SMALL SCULPTURE* New steel works by Peter Hide • Until July 10

SNAP GALLERY 10309-97 St (423-1432) • Open Tue-Sat 12-5pm • **Outer Gallery:** *UNCOMMON REMAINS–NEXTFEST* Printworks by four young artists/designers; until July 21 • *SACRA PRIVATA.* Works on paper by Blair Brennan, until July 21

THE STRATHCONA COUNTY MUSEUM AND ARCHIVES 913 Ash St, Sherwood Park (467-8185) • Open Mon-Fri 10am-4pm, weekends by appointment/pre-booked tour • *SPORTS: FROM THE PAST* Featuring sports equipment, photographs and collectibles from the early 1900s to the late 1980s. July-Sept: $3 • Strathcona County Museum and Archives 10th Anniversary refreshments and entertainment; July 12 (1-3pm)

TELUS WORLD OF SCIENCE 11211-142 St (452-9100) • *LOST WORLDS:* Exhibition from dinosaurs to ancient civilizations • Until Sept 3

TU GALLERY 10719-124 St (452-9664) • *FINE LEGS, GREAT CHESTS AND HOT SEATS* fine furniture from NAIT's Advanced Woodworking and Furniture Design graduating class • June 29-July 21 • Gala launch: Thu, June 28 (6:30-9pm)

URBAN ROOTS 82 Ave, 104 St, Alley • *FORWARD* Progressive Canadian graffiti curated by John Drager • Until July 15

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm, Sat 12-4pm • *DIVERSITY 2007:* Artworks by Visual Arts Alberta's membership; part of The Works Festival • Until July 21

WALTERDALE PLAYHOUSE Lobby, 10322-83 Ave (432-7357) • Art in the Lobby: Charmed by Nature: Watercolors by West Art Group, Cissy Dambicki, Una Rieder, Jennifer Solly, and Lynn Tupper; in conjunction with *The Trial of Salome* • July 4-14 (viewing one hour before curtain) • Opening reception: July 3 (7-8pm)

THE WORKS FESTIVAL Various venues throughout Edmonton, www.theworks.ab.ca (426-2122) • Edmonton's visual arts festival including an artisan market in Churchill Square and *AUTOPHOTOS:* Ken Rinaldo's giant inflatable sculptures in the Big Tent • Until July 21

LITERARY

BLUE CHAIR CAFÉ 9624-76 Ave (469-6755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • Third Wed each month • $5 (donation)

CHAPTERS–ST. ALBERT • Book signing of Kamilla Reid's new book *Root Kerbunkulus* • June 30 (1pm)

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra; every Thu (8pm) • *TablaRasaCrustacean* A night of poetry, performance, music, and video, a fundraiser for CORTEX; Sat, June 30 (8pm); $5 (door)

THE NEW CHURCH BELLARE • *WOW–Wired on Words:* We all have something to say, amateurs and professionals alike. Let that creative writing process guide you into self-discovery • Meetings bi-monthly, Sun (4-6pm) e-mail feelgoodbewellin2007@gmail.com for info

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (459-4999) • Thu (8.30pm), $11; Fri (8:30pm), $20; Sat (8pm), $20; Sat (10:30pm), $20 • Every Wed (8:30pm); Wacky Wednesday; $5 • Lars Calleau (MC, guest headliner); June 28-30 • Dale Downing, July 5-7 • Matty Hansberg, July 12-14

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5599) • Open nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Tom Simmons, Welby Santos, and Sean Thompson; until July 1 • Hit or Miss Monday's July 2 • Alternative Tuesday's: Featuring comedy hypnotism, comedy magic, comedy music, street performers and more; Tue, July 3 • Scott Henry; July 4-8 • Hit or Miss Monday's July 9 • Alternative Tuesday's: Featuring comedy hypnotism, comedy magic, comedy music, street performers and more; Tue, July 10 • Tim Young, July 11-15

CROWN AND ANCHOR PUB 15277 Castledowns Rd (472-7636) • Ha-Ha-Oh! comedy with host Kathleen McGee featuring Andrew Iwanyk • Every Thu (9pm) • No cover

NEW CITY LIKWID LOUNGE • Comedy Extravaganza hosted by Kathleen MacGee, first Tue each month; no minors; 8:30pm (door), 9pm (show) • $5

RIVERSIDE BAR AND GRILL 367 St Albert Rd (460-1122) • Wednesday Night Live: Open stage every Wed for comedy, and music hosted by Barbara May and the Tumbling Dice (8-10pm) • No cover

YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Open Wed-Thu 8pm, Fri-Sat 8pm and 10:30pm • Sun: Industry Night, $10 • Wednesday Crash and Burn • Aaron Berg, Natalie Gray and Matthew Murray; x-rated show; until June 30

THEATRE

COMEDY TONIGHT! SONGS TO MAKE YOU SMILE Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Compiled and written by Jim Brewer, with parodies of well known Broadway hits to original comedy songs, this show pokes gentle fun at all aspects of our lives • July 3-Aug. 26

EDMONTON INTERNATIONAL STREET PERFORMERS FESTIVAL Sir Winston Churchill Sq and various venues throughout Downtown Edmonton, www.edmontonstreetfest.com (425-5162) • Free performances by internationally street acts in the Square as special performances in other venues • July 6-15

ENCORE–THE BEST OF 30 YEARS! Westbury Theatre, TransAlta Arts Barns, 10330-84 Ave (420-1757) • Edmonton Musical Theatre • Until June 30 (8pm); June 30 (2pm) • $25/$20 (matinee) at TIX on the Square

GREEDY, ROTTEN, SCOUNDRELS–THE LAST WILL AND TESTAMENT OF DECKLAND MACNAMUS Jubilations Dinner Theatre, 8882-170 St, WEM (434-2424) • Comedy by Scott and Yanin Cranwill. After years of indulging a cantankerous and eccentric old billionaire, the time has finally come to find out who sucked up enough to become the rightful heir to the family fortune • Until Aug 12

IBLEEDINK, VIRTUALLY PERFECT Azimuth Theatre, 11315 106 Ave (420-1757) • Grant MacEwan Theatre Arts Alumni production • About two best friends, Roger, a young robotics prodigy working on his secret project and Mike, who is mourning the death of his fiancée • June 29-July 8 (7:30pm), no shows Mon, July 7 matinee 12:30pm • $15 at TIX on the Square

MAMMA MIA! Jubilee Auditorium (451-8000) • The story-telling magic of ABBA's timeless songs propel this enchanting tale of love, laughter and friendship • July 21-22, Sat 8pm Sat 2pm, Sun 1pm and 6:30pm • $60.65-$90.65 at TicketMaster

QH SUSANNA! CANADA DAY EVE SPECIAL Varscona Theatre, 10229-83 Ave (433-3399) • The Euro-style variety spectacle! International glamour-gal Susanna Patchouli and her divine co-host Eros, God of Love celebrate Laughs! Music! Cocktails! • Sat, June 30 (11pm) • Tickets $10 (door)

RIVER CITY SHAKESPEARE FESTIVAL Heritage Amphitheatre at Hawrelak Park, www.rivercityshakespeare.com • *Gentlemen of Verona* a fun musical adaptation, preview June 27, opens June 28 • *Much Ado About Nothing* a story of ardour, jealousy and redemption, preview June 27, opens June 29 • Until July 22 • Pay-What-You-Can opening nights/Tues $20 (adult)/$15 (student/senior/the Bard) 12 years old and under/$30 (pass) at TIX on the Square

SHOE! Gravity Pope, 10442-82 Ave (420-1757) • VAULT Theatre Of Invention • Kathleen Weiss' play about content porary obsessions with beauty, sexiness, consumption–and, of course, shoes • June 30, July 1 (8pm); June 8-29, July 2-3 (9:30pm) • $15 (adv) at TIX on the Square

THE TRIAL OF SALOME [illegible] • Until July 14 • Tickets $15 (adult)/$12 (student/senior) at TIX on the Square

VIRTUALLY PERFECT Azimuth theatre, 11315-106 Ave • By Michael Andrew Bosco, presented by ibleedink • The story about two best friends, Rogar, a young scientist prodigy working on his secret project and Mike who mourns for the death of his fiancée April who died suddenly, one year ago • June 29-July 8 (7:30pm, matinee: July 7 (12:30pm) • $15 at TIX on the Square



Megatunes
Your Music Destination

FOR THE WEEK ENDING JUNE 28, 2007

1. The Traveling Wilburys – Collection (rhino)
2. Wilco – Sky Blue Sky (nonesuch)
3. The White Stripes – Icky Thump (warner)
4. Bjork – Volta (atlantic)
5. Feist – The Reminder (arts & crafts)
6. Mavis Staples – We'll Never Turn Back (anti)
7. Grinderman – Grinderman (anti)
8. Joan Armatrading – Into The Blues (429)
9. Wednesday Night Heroes – Guilty Pleasures (byo)
10. The National – Boxer (4ad)
11. Arcade Fire – Neon Bible (merge)
12. Kings Of Leon – Because Of The Times (rca)
13. Down The Hatch – I Got A Bad Feeling About This.... (dth)
14. Rufus Wainwright – Release The Stars (geffen)
15. Dinosaur Jr. – Beyond (fat possum)
16. Tiger Army – Music From Regions Beyond (hellcat)
17. Battles - Mirrored (warp)
18. Amy Winehouse – Back To Black (universal)
19. Modest Mouse – We Were Dead Before The Ship Even Sank (epic)
20. Lucinda Williams – West (lost highway)
21. Pelican – City Of Echoes (hydrahead)
22. John Prine & Mac Wiseman – Standard Songs For Average People (oh boy)
23. Nekromantix – Lifes A Grave And I Dig It (hellcat)
24. Ry Cooder – My Name Is Buddy (nonesuch)
25. Elliott Smith – New Moon (kill rock stars)
26. Hot Little Rocket – How To Lose Everything (fuzm)
27. John Wort Hannam – Two Bit Suit (black hen)
28. Boris With Michio Kurahara – Rainbow (drag city)
29. Tom Waits – Orphans (anti)
30. The Shins – Wincing The Night Away (sub pop)

ADVANCE LISTENING EVENT!
INTERPOL "OUR LOVE TO ADMIRE"
7.7.7 @ 7PM

XAVIER RUDD
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Australian roots artist Xavier Rudd is back with the mellow and reflective "White Moth". Produced by David Ogilvie, the album will have fans handing it over to their friends, who will then proclaim themselves fans, setting off a chain reaction that will be seen and heard around the world.

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Saddest Music warbles a quirky, sepia-hued tune

BRIAN GIBSON / brian@vueweekly.com

COMEDY

FRI, JUN 29 (7 PM)
THE SADDEST MUSIC IN THE WORLD
DIRECTED BY GUY MADDIN
WRITTEN BY KAZUO ISHIGURO, GEORGE TOLES, MADDIN
STARRING MARK MCKINNEY, ISABELLA ROSSELLINI, MARIA DE MADEIROS
METRO CINEMA, $10



An amnesiac with a tapeworm. A slick musical producer returning to hometown Winnipeg during the Great Depression. A legless brewery owner announces a competition for the saddest music in the world. The producer enters; so does his brother, a self-declared Serbian who keeps his dead son's heart pickled in a jar of his tears and performs as Gavril the Great (in honour of assassin Gavrilo Princip, who launched the sadness of World War I with one bullet).

THIS ROCKS

On paper, this seems like a super-saturated quirkfest bound to sink faster than a remake of *Titanic* by Tim Burton. But with ***The Saddest Music In the World*** (2003), Guy Maddin serves up another fabulously strange brew. Melodrama, magic realism and wry comedy are all on tap here in a frothy mix that goes down so smoothly because of the cast's zealous performances and Maddin's play with retro film looks.

Ross McMillan, as Roderick Kent, producer Chester's embittered brother, is a stand-out, the camera drawn to his intense, pained look. The man is a picture of maniacal grief, especially through the veil dropping down from his wide-brimmed hat as he plays the cello.

THE ENTIRE FILM seems shot through thin veils of grainy sepia most of the time, a crystalline blue in flashbacks, crimson red in dream sequences and colour in a few vivid sequences that serve as a jokey visual counterpunch to the film's usually sombre tones.

But *The Saddest Music in the World* is a comedy. If, as producer Chester (Mark McKinney) says, "Sadness is just happiness turned on its ass," Maddin shows that comedy is just overboiled tragedy. From the offbeat lines—"I'm not an American, I'm a nymphomaniac"—to the whimsical images—beer-glass legs, an American musical number led by sitar and a Swiss man playing a South American flute—here is magic-realism filtered through an oddball sensibility, chilled in the snowdrifts of Winnipeg and bottled in amber-hued frames of celluloid.

Chester is the Canadian boy easily reborn as slick American operator, trying to win by raiding the other countries' talent for his melting-pot production. As Lady Port-Huntley, Isabella Rossellini looks like the blonde, Dietrich-like diva of golden oldies, while Maria de Madeiros, as the amnesiac Narcissa, looks the part of a pixie-ish ingénue from Chaplin's '30s films.

The inventive camera angles and the gauzy, dreamy look of the sepia frames carry the tune here. Maddin's film is about the look itself as cinematic and emotion, particularly sadness, as affectation and spectacle. The Kents' father, Theodore, and Roderick watch Narcissa as if she's in close-up on a screen. Light often has a bright glow or a blurry glare, like the reflection of sun off snow. Flakes sparkle down on Winnipeg streets like dust motes through a projector's rays.

After deft montage sequences, newsreel-like footage, and overlaid images, *The Saddest Music in the World* ends in an operatic tempest, a flurry of colourful, cracking cuts and then a series of poignant, classically scored close-ups. Then this film of crystalline emotions and frozen memories wisps away like a winter fog. ▼

Catch a new wave of classic and contemporary French film

FLICKS

DVDETECTIVE

JOSEF BRAUN
dvdetective@vueweekly.com

Alain Resnais was sort of the pensive uncle of the French New Wave. He'd been working on shorter films—such as his series about painters, and the remarkable Holocaust documentary *Night and Fog*—for a long while before 1959, that explosive year of *Breathless*, *The 400 Blows* and Resnais's feature debut *Hiroshima Mon Amour*. If his films lack something of the rollicking exuberance of Godard or Truffaut's, he was, after all, a good decade older than both. But I don't think its sufficient to say his films are simply cooler or more cerebral—his vision's too distinctive for such reductions, which take no account of his attraction to fatalistic romance and striking ability to incorporate melodrama into his intricate explorations of memory and time.

Hiroshima and its legendarily perplexing successor *Last Year at Marienbad* ('61) are reasonably easy to track down on VHS at the very least, but 1963's *Muriel* (or the *Time of the Return*), while film of equal repute, seemed to have dropped off the map for years, something far easier to read about than actually see. Thankfully, Koch Lorber put out a DVD of the film this spring and, with any luck, it should make its way into numerous home theatres and set a whole new generation head-scratching.

Written by Jean Cayrol, who also wrote *Night and Fog*, *Muriel* concerns a quartet of characters virtually imprisoned by the irresolutions of their past. Antique furniture seller Hélène (*Marienbad*'s wonderful Delphine Seyrig) has called a habitually lying paramour from Paris to visit her home. He brings with him a young lover whom he claims is his niece, and who becomes chummy with Hélène's stepson Bernard, a veteran of the French-Algerian War, whose erratic behaviour—and compulsive amateur filmmaking—is gradually revealed to be prompted by his memories of an atrocity committed there by he and his company.

"You never know which period you'll wake up to in this flat," says Bernard, referring to his mother's jungle of dressers, chairs and tables, each standing as ambassadors for a menagerie of historical moments—though he could just as easily be referring to the fragmented nature of *Muriel*, both in terms of its themes of forgetfulness, regret and invention, and its puzzle-like, pseudo-cubist form, defined by flash-cuts and jump-cuts that interrupt day scenes with night scenes, shift perspectives, transform conversations into non sequiturs, and keep the characters constantly entering and exiting spaces as though physically unable to remain in a single position. The result is a film that counterbalances a strong but conventional narrative with a deliriously unstable structure, an uneasy marriage that's initially jarring, then jazzily fun, then mesmerizing, and finally deeply troubling and more than a little melancholy.

CLAUDE CHABROL, WHO also began his career around the time of the French New Wave's 1959 pistol shot, is another highly regarded French auteur poorly represented in these parts, despite the fact that his tales of suspense and corruption are far more accessible. Sadly, part of the reason we don't get to see many of his films pass through local cinemas may simply be that he's too prolific. We tend to like our foreign/art house directors to stick to making a masterpiece every half-decade or so, and both self-conscious masterpieces and ponderous processes are pretty much anathema to Chabrol's approach.

But once again, enter Koch Lorber: their DVD of his latest film, *Comedy of Power*, is freshly on shelves. Is the film itself fresh? Well, Chabrol hardly seems to be breathing very hard here, but there's still much pleasure to be found in his typically scathing survey of the bourgeois and their sense of entitlement. Blatantly inspired by the Elf Aquitaine scandal of the 1990s—Chabrol mischievously opens the film with a disclaimer stating that any relationship to real events is coincidental, fully ensuring that we know such resemblances are anything but—*Comedy of Power* chronicles the relentless pursuit of ostensibly untouchable white-collar criminals by the aptly named Judge Jeanne Charmant-Killman, also known as The Piranha. Played by Chabrol's steady leading woman Isabelle Huppert, Killman exhibits a certain delight in her work, yet is still sympathetic to the victims in a detached sort of way.

Speaking in an unusual register, smoking Marlboros and donning scarlet gloves for her on-location investigations, Huppert's performance is weirdly enjoyable—not terribly exciting, but enjoyable. Chabrol, too, sort of glides through *Comedy of Power*, but does so engagingly, playfully ending scenes with a sudden camera move toward an object, for example, one of many tricks he uses to keep things moving along. And, I suppose, to keep him on his toes: at 77, Chabrol seems as spry as ever. ▼



Good *Evening* and good luck with crazy quilt storyline

JONATHAN BUSCH / jonathan@vueweekly.com

DRAMA

OPENS FRI, JUN 29
EVENING
DIRECTED BY LAJOS KOLTAI
WRITTEN BY SUSAN MINOT, MICHAEL CUNNINGHAM
STARRING CLAIRE DANES, TONI COLLETTE, MERYL STREEP, GLENN CLOSE

Here's a summer film my bridge club should enjoy. Y'know, no sex (okay, maybe a little, but it's lit entirely by a gas lamp in a woodshed and features no more than a man's left nipple), no violence (alright, one tiny bit, but it's just devastating), and just a really lovely story.

THIS IS OK

That's what Vanessa Redgrave as Ann, all tired and sweaty in a flowing nightgown, either tossing back and forth in her death bed or chasing CGI butterflies down the hallway, would have you believe. That's what the sub-plot of her two daughters Nina and Constance (Toni Collette and Natasha Richardson)—grasping at straws for details of their mother's life as she recalls a mysterious past lover through delicate, vague whisperings—seemingly ties up through a combination of feminine bantering and langorous piano-accompanied landscape photography.

But my god, at times, ***Evening*** is an existential nightmare. Here's the deal ...

The film focuses largely on Ann's flashbacks, where in her peachy mid-20s (played by Claire Danes), she visits the seaside for her best friend Lila's wedding. Ann, a single New York lounge singer, finds herself out of place amongst the wealthy country folk, but makes good pals with Lila's clingy, alcoholic brother Buddy (Hugh Dancy, aka my future husband).

Buddy harps on Ann to recognize that Lila (Meryl Streep's daughter, Mamie Gummer) is really in love with Harris (Patrick Wilson), a gorgeous but equally plastic small-town doctor archetype. As Ann investigates, she is romantically drawn to Harris like flies to cow shit, only for Buddy to mess it up even more by kissing practically everyone and drunkenly leaping off a cliff (don't worry, he lives).

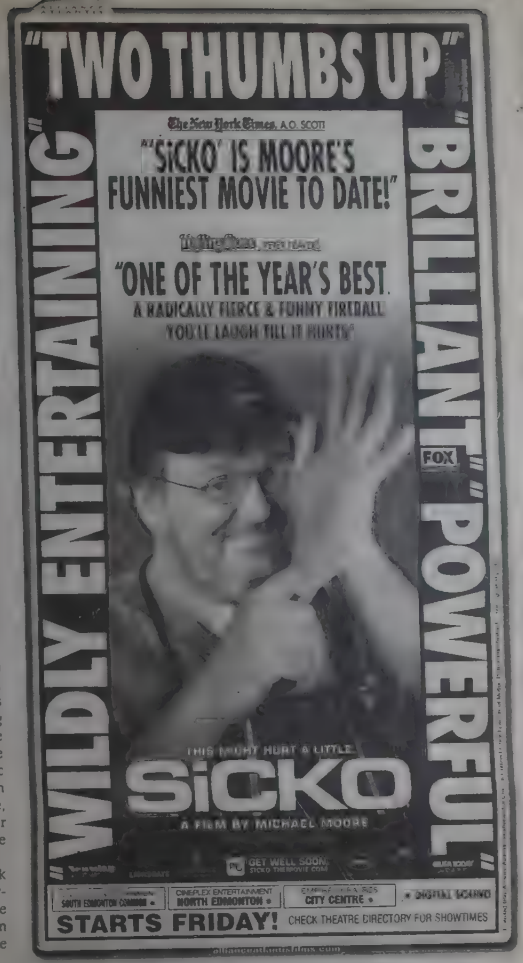
The Hours novelist Michael Cunningham co-pens the screenplay with Susan Minot (this time, she wrote the novel), while it's former cinematographer Lajos Koltai's American directorial debut. Along with the exhausting dance card of dramatic performances, it's an over-creative, eager-to-please mess, inching forward, fueled by tear streaks and soft exhales.

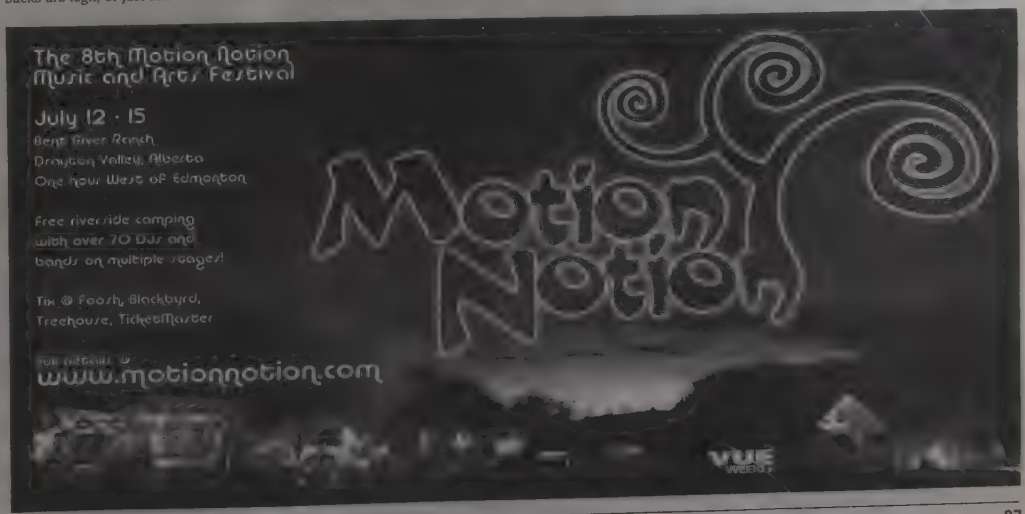
THROUGH A DIFFERENT LENS, *Evening* belies its own sentimentality. Old Ann drones on about her life mistakes a few too many times, only for Streep to waltz in as Lila, shaking her out of her dreaminess and shrugging Harris off as just another "abnormally attractive boy." By the end, it's uncertain whether the passion of Ann's flashbacks are legit, or just another wistful figment to whisk her to death's door with style.

Such a conflict is *Evening*'s saving grace; it recognizes itself as a poorly sewn quilt, tears open a couple seams, and willfully becomes a heap of scraps.

My favourite part is young Ann tearing a strip off a soaking wet, stumbling drunk Buddy; Danes gets all fiery and bitchy, her nostrils flaring and violent eyes bugging out as she screams, "Be a man!!" It's as if she addresses the passive, masochistic viewer in our identification with Ann and her benevolent common sense, momentarily shaking us out of our dependency on the film's seductive trap of emotional catharsis.

Bring your aunties, sneak in a flask of sherry (or for sophomores, a thermos of Earl Gray), and kick off those Mary Janes. *Evening* is the most fun you'll have being confused since *Inland Empire*. ♥





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Michael Moore shows us an America that is *Sicko* of it all

BRIAN GIBSON / brian@vueweekly.com

"Too many OBGYNs aren't able to practice their love with women across the country." This remarkably unfunny, misogynist joke comes from the mouth of George W Bush. And so Michael Moore's latest documentary, ***Sicko***, begins.

THIS ROCKS

Another dissection of Dubya, hot on the heels of *Fahrenheit 9/11*? More confrontations with CEOs? Most critics of Moore made up their minds long ago about his supposed slanting of truth, sarcastic narrative and manufactured persona. But since 1989, Moore's been working in that non-American tradition of cinema vérite, where the filmmaker can be up front, since the camera and editing already bias the story being filmed.

In *Sicko*, Moore's voiceover offers some of that caustic sarcasm (influenced, perhaps, by the late Kurt Vonnegut, honoured in the credits). Moore also plays the naïve American shuffling around in his ballcap and a leather jacket as he tries to figure out what's gone wrong. But neither pose becomes wearisome because Moore mostly lets the sufferers speak, their stories revealing the deep, oozing wounds of a broken healthcare system. There are no confrontations here; Bush is not attacked much more than would-be reformer Hillary Clinton, who eventually jumped into the pockets of Big Pharma and other "healthcare" lobbyists.

DOC DOC

OPENS FRI, JUN 29

SICKO

WRITTEN & DIRECTED BY MICHAEL MOORE
STARRING A FEW OF THE SICK AND THE POOR YEARNING TO BREAK FREE OF THE AMERICAN HEALTH CARE SYSTEM

This film, probably Moore's most electrically charged since his first, *Roger and Me*, is driven by a deep, sobering indignation. *Sicko* takes the pulse of America and finds it flatlining when it comes to a basic human right—the richest country on earth cannot even afford to give its sickest citizens a dose of basic dignity.

The stories are chilling and damning in what they reveal of profit-driven HMOs (Health Maintenance Organizations) denying or revoking coverage, politicians whose apathy has been bought off, and, in the final diagnosis, a psycho system where the homeless sick are taken by HMO thugs and dumped like trash at the curb outside a county facility. One of them can be seen on a clinic's street camera, wandering dazed and confused on the sidewalk. But she is not nearly as lost as the system itself.

MOORE'S STROKE OF ingenuity is to point out those nearly 50 million uninsured Americans—Adam, stitching up his own infected knee with thread at home—and then focus, instead, on "you," an American in that vast, insured majority. Eighteen million uninsured Americans will die each year, but surely the insured are safer? Only if they are lucky.

Larry and Donna Smith, after so many heart and cancer treatments, exhausted their HMO insurance and had to sell their home, moving into a daughter's cramped storage room. Frank still works at 79 to pay for the drugs he and his elderly wife need; the HMO Cigna only covers both cochlear implants for a slowly deafening nine-month-old girl when her father suggests Moore will get involved. The most awful story comes from a Kansas City woman, devastated by the death of her husband after their HMO hospital's board of trustees refused him a bone-marrow transplant (from his younger brother, a perfect match) because it was costly "experimental treatment."

Sicko simmers into a boil of grief, anger and shame over the corrupt, privatized HMO system set up by Nixon in 1971, but then loses some steam in the middle section, when Moore tours Canada's, England's, France's (and later Cuba's) patently superior, patient-first systems. Moore basically plasters over the smaller problems with these systems (here in mega-rich Alberta, we must pay healthcare "premiums" every month; the French whom Moore interviews are all affluent whites) and the film is more chillingly persuasive when Moore turns his stethoscope onto the cold body of the US system.

The final section, where Moore takes 9/11 volunteers wracked with respiratory and other health problems to Guantanamo (the only American place with top-notch care for all residents), is masterfully affecting. Led by Old Labour politician Tony Benn, Moore suggests that early debt and the twin toxic myths of choice and individual power have stripped Americans of a belief in the collective will, the desire to get on the streets and demand change. Yet the stories and images in *Sicko* still deliver an adrenal shot, a strangely enervating mix of anger, shame and hope that, with the diagnosis so obvious, the fight for a cure will begin. ▼







Wily Willis returns for *Die Hard* action fans

JOSEF BRAUN / josef@vueweekly.com

THIS IS OK

ACTION!

NOW PLAYING
LIVE FREE OR DIE HARD
DIRECTED BY LEN WISEMAN
WRITTEN BY MARK BOMBACK
STARRING BRUCE WILLIS, JUSTIN LONG, TIMOTHY OLYPHANT, MAGGIE Q

There's something pleasantly anachronistic about the introduction of a fourth instalment in the John McLean, Supercop franchise well into the 21st century. With its countless near misses, lunkhead wisecracks and injudicious gunplay, its wildly preposterous and extravagantly staged injuries and deaths, its willfully naïve politics, black hat/white hat characterizations and copious heroic grunts, ***Live Free or Die Hard*** is an undisguised throwback to the days when every self-respecting movie-lover didn't pretty much agree that summer blockbusters suck.

And that's why it kinda works. Like the middle-aged Bruce Willis, who returns as the film's star, its unpretentious, comfortable in its own skin, and utterly self-assured—a rarity among today's mega-budget spectacles.

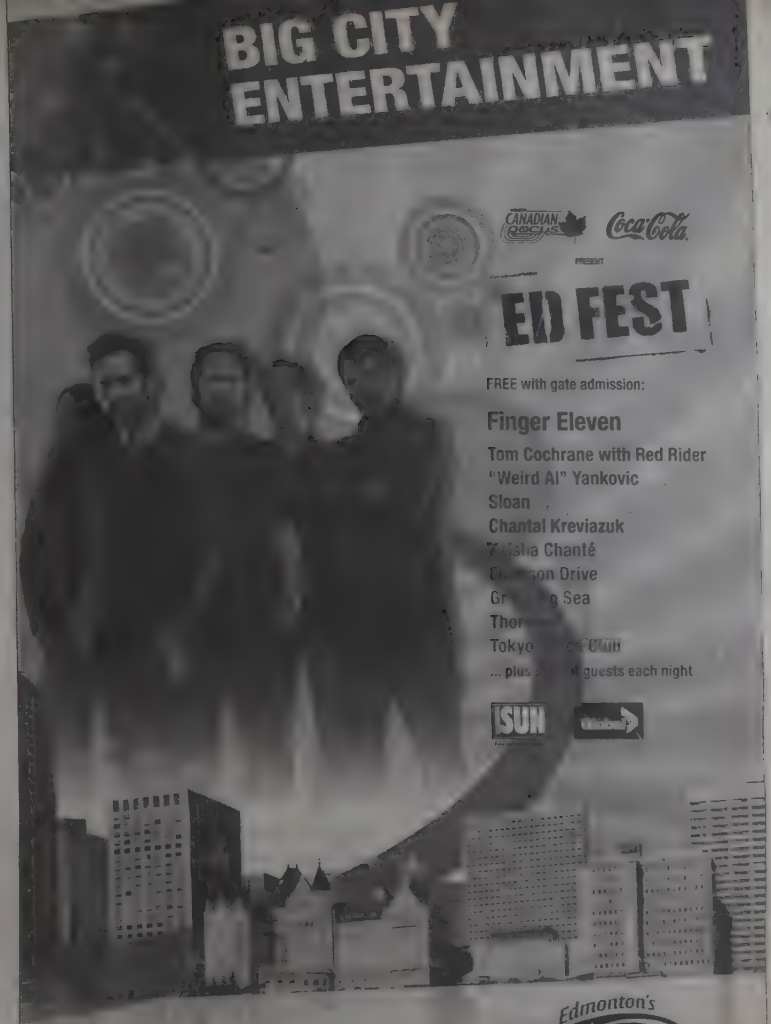
Just to reinforce the overriding nostalgia, the premise for *Live Free or Die Hard* reads like a belated Y2K meltdown scenario. Scripted by Mark Bomback and David Marconi, based on a *Wired* article written by John Carlin (this train of writing credits is actually modest by action movie standards), it has a disgruntled former US government cyber-security expert (an icy, one-dimensional Timothy Olyphant) unleashing gradual apocalypse on his fellow Americans by seizing control of the nation's collective computerized transportation, energy and communications systems. And worst of all, he does it on the Fourth of July!

I've no idea what the hell the film's various computer nerds were talking about, but the story makes no bones about bamboozling an audience whose computer knowledge generally extends no farther than checking email, and it blatantly feeds off of paranoia over 9/11 and the US government's failure to respond to Hurricane Katrina. This is, after all, exploitation cinema, and McLean is the original one-man War on Terror.

SINCE THE FILM'S desired audience is at least partially comprised of youngsters, and the first *Die Hard* came out 19 years ago, *Live Free or Die Hard* also packs the generation gap subtheme, starting with McLean's estrangement from his adult daughter, and continuing with the tensions between McLean and his involuntary sidekick, computer hacker Matt Farrell (the only slightly annoying Justin Long). McLean and Farrell differ over the relative merits of CCR and the corruption of the corporate-owned media, but eventually realize they need to join forces to fight evil in a modern, tech-savvy world. Plus, McLean needs someone to talk to between launching cars into helicopters and blowing shit up.

(The dialogue is dumb—"John, you're a Timex in a digital age!"—but what did you expect? The audience I watched the film with actually cheered and egged on the good guys, so I don't think they minded much.)

Live Free or Die Hard is perfectly good for what it is, though I probably won't think about it ever again after I send this to my editor. Yet it did leave me with one lingering question: with all this chaos erupting across the USA, why didn't anyone think to call Canada? ♥



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Carell in the animals with *Evan*

CHRISTINE YANISH / christine@vueweekly.com

I like Steve Carell a lot, so you can imagine I am a little biased towards liking ***Evan Almighty.*** I laughed at his patheticness in *The 40 Year Old Virgin*, I sympathized with his suicidal tendencies in *Little Miss Sunshine*, and I wince weekly at his idiotic, uncomfortable character on *The Office*.

THIS IS OK

COMEDY

NOW PLAYING
EVAN ALMIGHTY
DIRECTED BY TOM SHADYAC
WRITTEN BY STEVE OEDEKERK
STARRING STEVE CARELL, MORGAN FREEMAN, LAUREN GRAHAM

The funniest moments for me in this film were watching him wince, mug, scream and generally melt down as his clean freak tendencies get destroyed by his transformation into Noah.

It's a film that doesn't make you think too hard, but has plenty of little jokes for those who pay attention.

Evan Baxter (Carell) was a news anchor on a Buffalo television station back in the first God-with-very-important-message movie, *Bruce Almighty*, but he has become somewhat of a national celebrity by running for Congress, and winning, on the promise to change the world. Newly elected, he heads off to Washington, DC with his three sons and wife, Joan (Lauren Graham). It's here, settling into political life, that strange things start happening.

He keeps getting deliveries of building supplies, but they're marked with the wrong address, his facial hair grows back within seconds of shaving it, and animals seem to be following him two by two. Just as Evan starts to think he is going crazy, God (Morgan Freeman) explains that he needs Evan to build an ark, because a flood is coming.

DIRECTOR TOM SHADYAC provides us with subtle dialogue and sight gags that grab your attention (God's various wardrobe changes). He walks a fine line between comedy and religion, dealing with a biblically themed story in a respectful way that doesn't come off as bible-thumping nor belittling. I can't imagine it upsetting anyone but the extremists who either want it all about God or to eliminate all references to religion, but we are talking about a movie where God tells a dude to build an ark. And there are some *7th Heaven*-like crisis scenes that will sentimentally ring true.

In the end, though, you feel for Evan because he is a warm, likable guy, a man inspired by God. Freeman is still the coolest God you have ever seen, with his laid-back and lovin'-life approach, while Wanda Sykes is the queen of the one-liner, and John Goodman gives a performance that reminds you how funny he can be with good material, even when playing the obvious villain. Watch for his finest moment in the climactic showdown with Evan.

While there is a prominent pro-environmental-change-the-world-with-random-acts-of-kindness message throughout, it would feel a lot more genuine to me if the big wigs involved had put even a 10th of the film's final $175 million budget back in to some charitable causes. But hey, *Evan Almighty* is funny, and that counts for something. Time will tell if it's funny enough to the masses. Or maybe divine intervention will just make it so. ❦

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THE SADDEST MUSIC IN THE WORLD
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FILM WEEKLY

DEATH AT A FUNERAL *Bowfinger* director Frank Oz brings this story of a British family that not only has to deal with the death of their family patriarch, but with surprising secret he's been hiding from them. Hint: it's got nothing to do with his sexuality whatsoever.

EVENING Hungarian cinematographer Lajos Koltai makes his English-language directing debut with this story, based on the novel by Susan Minot. Claire Danes, Toni Collette, Natasha Richardson, Meryl Streep, Glenn Close, Patrick Wilson and Hugh Dancy star in the most feminine-friendly cast of the year, as an old woman recounts the love of her life—or does she? Read Jonathan Busch's review on page 27.

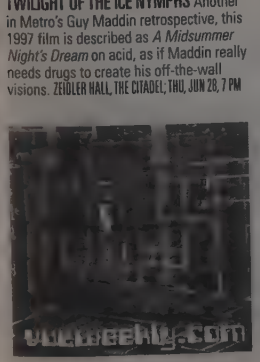
METRO TV, SEASON 5 Join Wesley Spielborg for the fifth presentation of the best of Edmonton's short films. Prospective show creators have one month to put together their episode, then you, the audience member, get to play TV executive and decide which shows will be renewed for another season. ZEIDLER HALL, THE CITADEL; SAT, JUN 30, 9 PM

RATATOUILLE Brad Bird, acclaimed director of *The Iron Giant* and *The Incredibles*, helms Pixar's latest, about a sewer rat who dreams of being the greatest chef in Paris. Featuring the voices of Patton Oswalt, Ian Holm, Will Arnett and many others, it's been hailed as a return to form for the computer animation giant after last year's disappointing *Cars*.

THE SADDEST MUSIC IN THE WORLD Metro Cinema continues its Guy Maddin retrospective with the director's 2003 feature, about a Great Depression beer baroness who organizes a competition to find, if you can believe it, the saddest music in the world. Read Brian Gibson's review on page 26. ZEIDLER HALL, THE CITADEL; FRI, JUN 29, 7 PM

SICKO Michael Moore's latest survives threats of being destroyed to chronicle the sorry state of America's healthcare system. Gouging HMOs and millions without insurance are just some of the factors that lead to the wealthiest nation in the world being unable to care for some its sickest people. Read Brian Gibson's review on page 28.

TWILIGHT OF THE ICE NYMPHS Another in Metro's Guy Maddin retrospective, this 1997 film is described as *A Midsummer Night's Dream* on acid, as if Maddin really needs drugs to create his off-the-wall visions. ZEIDLER HALL, THE CITADEL; THU, JUN 28, 7 PM



FILM LISTINGS

FRI, JUNE 29-THU, JULY 5, 2007

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CHASA THEATRE-MASTER

[illegible]

EVAN ALMIGHTY (G) Daily 1:30, 7:00, 9:00

FANTASTIC FOUR: RISE OF THE [illegible]

(PG, frightening scenes) Daily 1:30, 7:00, 9:00

CINEMA CITY 12 (HOYTS 12)

Cinema 12: 3633-99 St. 463-5481

THE INVISIBLE (14A) Sat-Sun 11:55; Daily 2:20, 4:30, 7:30, 10:00; Fri-Sat late show 12:05

DISTURBIA (14A) Sat-Sun 11:00; Daily 1:20, 4:05, 7:00, 9:20; Fri-Sat late show 11:35

GEORGIA RULE (14A, mature themes, sexual content) Sat-Sun 11:20; Daily 1:55, 4:25, 7:05, 9:30; Fri-Sat late show 11:55

BLADES OF GLORY (PG, crude content, not recommended for young children) Sat-Sun 11:50; Daily 2:10, 4:55, 7:35, 10:15; Fri-Sat late show 12:15

WILD HOGS (PG, coarse language, not recommended for young children) Sat-Sun 11:30; Daily 2:00, 4:45, 7:15, 9:40; Fri-Sat late show 11:50; Kids Kabin Fever: 2:00

PREMONITION (PG, frightening scenes not recommended for young children) Sat-Sun 11:40; Daily 2:05, 4:20, 7:40, 10:10; Fri-Sat late show 12:25

SHOOTER (18A) Sat-Sun 11:05; Daily 1:40, 4:15, 6:50, 9:25; Fri-Sat late show 11:55

ARE WE DONE YET (G) Sat-Sun 11:45; Daily 2:15, 4:50, 7:20, 9:45; Fri-Sat late show 11:45

PERFECT STRANGER (14A) Daily 1:45, 7:25

FRACTURE (14A) Sat-Sun 11:15; Daily 4:35, 9:50; Fri-Sat late show 12:10

BRIDGE TO TERABITHIA (PG, may frighten young children) Sat-Sun 11:35; Daily 2:25, 5:05, 7:45, 9:55; Fri-Sat late show 12:20

300 (18A, gory scenes) Sat-Sun 11:10; Daily 1:50, 4:40, 7:10, 9:35; Fri-Sat late show 12:00

NEXT (14A) Sat-Sun 11:25; Daily 1:30, 4:00, 7:50, 10:05; Fri-Sat late show 12:15

Movies 12: 130 Ave 50 St. 472-9779

THE INVISIBLE (14A) Sat-Sun 11:25; Daily 1:30, 4:20, 6:50, 9:15; Fri-Sat late show 11:35

DISTURBIA (14A) Sat-Sun 11:10; Daily 1:35, 4:30, 7:05, 9:30; Fri-Sat late show 11:45

GEORGIA RULE (14A, mature themes, sexual content) Sat-Sun 11:05; Daily 1:25, 4:15, 7:10, 9:45; Fri-Sat late show 12:00

BLADES OF GLORY (PG, crude content, not recommended for young children) Sat-Sun 11:20; Daily 2:00, 4:40, 7:25, 9:55; Fri-Sat late show 11:50

WILD HOGS (PG, coarse language, not recommended for young children) Sat-Sun 11:15; Daily 1:40, 4:25, 7:15, 9:25; Fri-Sat late show 11:40; Kids Kabin Fever Movie: 1:40

VACANCY (14A, brutal violence, disturbing content, not recommended for children) Sat-Sun 11:35; Daily 1:45, 4:55, 7:40, 10:10; Fri-Sat late show 12:15

BRIDGE TO TERABITHIA (PG, may frighten young children) Sat-Sun 11:25; Daily 1:55, 4:50, 7:30, 10:05; Fri-Sat late show 12:10

300 (18A, gory scenes) Daily 7:20, 9:50; Fri-Sat late show 12:05

NEXT (14A) Sat-Sun 11:30; Daily 2:05, 4:45, 7:35, 10:00; Fri-Sat late show 12:20

ARE WE DONE YET (G) Sat-Sun 11:35; Daily 2:10, 4:35, 7:00, 9:20; Fri-Sat late show 11:30

TMNT (PG) Sat-Sun 11:40; Daily 2:15, 5:00

PREMONITION (PG, frightening scenes not recommended for young children) Sat-Sun 11:00; Daily 1:20, 4:15, 7:30, 9:40; Fri-Sat late show 11:55

SHOOTER (18A) Sat-Sun 10:45; Daily 1:15, 4:10, 6:55, 9:35; Fri-Sat late show 12:00

CITY CENTRE 9

[illegible]

SICKO (PG) Daily 12:15, 3:10, 6:30, 9:30

FANTASTIC FOUR: RISE OF THE SILVER SURFER (PG, frightening scenes) Fri-Sun 12:00, 3:20, 6:40, 10:00; Mon-Thu 1:20, 4:20, 7:30, 9:55

EVENING (PG, coarse language) Daily 12:20, 3:00, 6:45, 9:25

1408 (14A, frightening scenes) Daily 1:00, 4:00, 7:15, 10:10

OCEAN'S THIRTEEN (PG) Fri-Sun 12:45, 3:30, 6:30, 9:15; Mon 12:00, 3:20

EVAN ALMIGHTY (G, no passes) Fri-Sun 1:10, 4:10, 7:20, 10:10; Mon-Thu 1:10, 4:10, 7:20, 10:10

RATATOUILLE (G, no passes) Daily 12:50, 3:50, 7:00, 9:40

LIVE FREE OR DIE HARD (14A, violence, no passes) Daily 12:30, 3:30, 6:50, 9:50

KNOCKED UP (18A, sexual content) Daily 12:40, 3:40, 6:55, 9:45

TRANSFORMERS (PG, violence, not recommended for young children, no passes) sneak preview: Mon 8:00; Tue-Thu 12:00, 3:20, 6:40, 10:00

CLAREVIEW 10

4211-139 Ave. 472-7800

SHREK THE THIRD (PG) Fri-Sun 12:10, 3:10, 6:30, 9:10; Mon 12:10, 3:10

RATATOUILLE (G, no passes) Fri-Mon 1:10, 3:50, 7:00, 9:30; Tue-Thu 1:10, 3:50, 7:05, 9:35

SURF'S UP (G) Fri-Mon 12:15, 2:35, 4:35, 6:40, 9:20; Tue-Thu 12:15, 2:35, [illegible]

OCEAN'S THIRTEEN (PG) Fri-Mon 1:20, 4:20, 7:10, 9:40; Tue-Thu 7:10, 9:45

KNOCKED UP (18A, sexual content) Fri-Mon 12:40, 3:40, 7:15, 9:55; Tue-Thu 3:40, 7:15, 9:55, 12:45

LIVE FREE OR DIE HARD (14A, violence, no passes) Fri-Mon 1:00, 4:10, 6:50, 9:35; Tue-Thu 1:00, 4:10, 6:40, [illegible]

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children) Fri-Mon 12:00, 3:30, 7:50; Tue-Thu 12:00, 7:50, [illegible]

1408 (14A, frightening scenes) Fri-Mon 12:50, 4:00, 7:20, 9:50; Tue-Thu 12:50, 7:20, 4:20, 9:40

EVAN ALMIGHTY (G) Fri-Mon 12:20, 3:20, 7:30, 9:45; Tue-Thu 12:20, 7:30, 3:10, 9:40

FANTASTIC FOUR: RISE OF THE SILVER SURFER (PG, frightening scenes) Fri-Mon 12:30, 3:00, 5:00, 7:40, 10:00; Tue-Thu 12:30, 3:00, 5:00, 7:40, 9:50

TRANSFORMERS (PG, violence, not recommended for young children, no passes) sneak preview: Mon 8:00; Tue-Thu 12:40, 4:30, 12:00, 3:10, 6:30, 7:10, 9:40, 10:10

DAYS OF THE DEAD MARK

2020 Sherwood Drive, 416-0150

LIVE FREE OR DIE HARD (14A, violence, no passes) Daily 12:45, 4:15, 7:25, 10:05

RATATOUILLE (G, no passes) Daily 12:45, 3:55, 7:05, 9:50

EVAN ALMIGHTY (G, no passes) Daily 12:25, 3:15, 6:35, 9:40

1408 (14A, frightening scenes) Daily 1:00, 4:30, 7:20, 10:10

FANTASTIC FOUR: RISE OF THE SILVER SURFER (PG, frightening scenes) Daily 12:15, 3:00, 5:45, 9:30

OCEAN'S THIRTEEN (PG) Fri-Mon 12:50, 4:00, 7:10, 9:55; Tue-Thu 4:00, 7:10, 9:55

SURF'S UP (G) Fri-Sun 12:00, 2:45, 4:50, 7:00, 9:20; Mon 12:00, 2:45, 4:50

KNOCKED UP (18A, sexual content) Daily 12:10, 3:40, 7:55, 10:15

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children) Daily 2:30, 6:25, 10:00

SHREK THE THIRD (PG) Fri-Sun 12:35, 3:45, 6:20, 9:15; Mon 12:35, 3:45

TRANSFORMERS (PG, violence, not recommended for young children, no passes) Mon 8:00, 8:30; Tue-Thu 12:00, 12:30, 3:15, 3:45, 6:45, 7:15, 10:00, 10:30

NANCY DREW (PG) Tue-Thu 1:15

CARNEAU

8712-109 St. 433-0728

LA VIE EN ROSE (PG, coarse language, mature themes) Daily 6:50, 9:20; Sat-Mon 2:00

GATEWAY 8

[illegible]

GRACIE (PG) Fri Tue-Thu 7:25; Sat-Mon 1:40, 4:05, 7:25

HOSTEL PART II (18A, gory scenes, brutal violence, disturbing content) Daily [illegible]

DAY WATCH (14A, violence) Fri Tue-Thu 6:35, 9:20; Sat-Mon 1:00, 3:45, 6:35, 9:20

MR. BROOKS (18A, violence) Fri Tue-Thu 6:50, 9:25; Sat-Mon 1:20, 4:00, [illegible]

A MIGHTY HEART (14A) Fri Tue-Thu 7:15, 9:40; Sat-Mon 1:35, 4:10, 7:15, 9:40

ONCE (14A) Fri Tue-Thu 6:40, 9:30; Sat-Mon 1:50, 4:15, 6:40, 9:30

APNE (STC, subtitled) Fri Tue-Thu 6:30, 8:45; Sat-Mon 3:30, 6:30, 8:45

AWAY FROM HER (PG, coarse language) Fri Tue-Thu 7:00, 9:20; Sat-Mon 1:10, 3:35, 7:00, 9:20

WAITRESS (PG, sexual content, mature themes) Fri Tue-Thu 7:10, 9:35; Sat-Mon 1:30, 3:50, 7:10, 9:35

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave, St. Albert, 458-9622

EVAN ALMIGHTY (G) Tue-Thu 12:50, 2:45, 4:45, 6:45, 8:45; Fri Sat Sun 11:05, Fri-Mon 12:50, 2:45, 4:45, 6:45, [illegible]

LIVE FREE OR DIE HARD (14A, violence) Fri Sat Sun 11:00; Tue-Thu 1:20, 3:55, 6:35, 9:05, Fri-Mon 1:20, 3:55, 6:35, 9:05

FANTASTIC FOUR: RISE OF THE SILVER SURFER (PG, frightening scenes) Fri Sat Sun 11:15; Fri-Mon 1:15, 3:10, 5:25, 7:35

KNOCKED UP (18A, sexual content) Fri-Mon 9:00; Tue-Thu 9:00

SURF'S UP (G) Fri-Mon 1:25, 3:20, 6:55; Tue-Thu 1:25, 3:20, 6:55

SHREK THE THIRD (PG) Fri Sat Sun 11:30; Fri-Mon 5:00, 8:40; Tue-Thu 5:00, [illegible]

RATATOUILLE (G) Fri Sat Sun 12:45; Fri-Mon 3:00, 5:15, 7:30, 9:30; Tue-Thu 12:45, 3:00, 5:15, 7:30, 9:30

TRANSFORMERS (PG, violence, not recommended for young children) Tue-Thu 1:00, 3:45, 6:25, 9:05

LEDUC CINEMAS

4762-50 St, Leduc, 986-2726

RATATOUILLE (G, Daily 7:00, 9:25; Sat Sun 1:10, 3:30

EVAN ALMIGHTY (G) Daily 7:05, 9:15; Sat Sun 1:00, 3:20

FANTASTIC FOUR: RISE OF THE SILVER SURFER (PG, frightening scenes) Daily 7:00, 9:15; Sat-Sun 1:05, 3:35

LIVE FREE OR DIE HARD (14A, violence) Daily 6:55, 9:30; Sat-Sun 12:55, [illegible]

MAGIC LANTERN CAMROSE

Camrose, 780-608-2144

LIVE FREE OR DIE HARD (14A, violence) Daily 6:50, 9:10; Sat, Sun, Tue, Thu 1:55

RATATOUILLE (G) Daily 6:55, 9:05; Sat, Sun, Tue, Thu 2:00

EVAN ALMIGHTY (G) Daily 7:00, 9:15; Sat, Sun, Tue, Thu 2:05

FANTASTIC FOUR RISE OF THE SILVER SURFER (PG, frightening scenes) Daily 7:05 9:00; Sat, Sun, Tue, Thu 2:10

PIRATES OF THE CARIBBEAN AT WORLDS END (PG, violence, not recommended for young children) Fri-Sun 7:30; Sat, Sun 1:50

TRANSFORMERS (PG, violence, not recommended for young children) Mon 8:00; Tue-Thu 7:30; Tue, Thu 1:50

MAGIC LANTERN GRACE DRIVE

205 Main St. Spruce Grove, 972-2332

RATATOUILLE (G) Daily 7:00, 9:00; Sat, Sun, Tue Thu 1:00, 3:00

METRO CINEMA

[illegible]

Citadel Theatre, 425-9212

THE SADDEST MUSIC IN THE WORLD (14A) Fri Wed 7:00

BRAND UPON THE BRAIN! (14A, nudity, mature themes) Fri Thu 9:00; Sat 7:00

METRO TV, EPISODE FIVE (STC) Sat Tue 9:00

DRACULA: PAGES FROM A VIRGIN'S DIARY (PG, violent scenes) Tue 7:00

COWARDS BEND THE KNEE (STC) Wed 9:00

MADDIN SHORTS (STC) Thu 7:00

NORTH EDMONTON CINEMAS

[illegible]

RATATOUILLE (G, no passes) Daily 12:50, 4:00, 7:15, 9:55

SICKO (PG) Fri-Mon Wed-Thu 12:40, 3:35, 6:15, 9:45, Tue 3:35, 6:15, 9:45; Star and Strollers screening: Tue 1:00

LIVE FREE OR DIE HARD (14A, violence, no passes) Daily 12:20, 1:30, 3:20, 4:50, 6:50, 7:45, 9:40, 10:40

EVAN ALMIGHTY (G, no passes) Fri Sun 12:10, 1:10, 2:30, 3:40, 5:20, 6:20, 7:50, 9:00, 10:10; Mon 12:10, 1:10, 2:30, 3:40, 5:20, 6:20, 9:00; Tue 3:40 6:20, 9:00; Wed-Thu 1:10, 3:40, 6:20 9:00; Star and Strollers screening, Tue 1:00

1408 (14A, frightening scenes) Daily 1:50, 5:10, 8:00, 10:35

A MIGHTY HEART (14A) Daily 1:20, 3:50, 6:40, 9:20

FANTASTIC FOUR: RISE OF THE SILVER SURFER (PG, frightening scenes) Daily 1:00, 3:10, 5:30, 8:10, 10:45

OCEAN'S THIRTEEN (PG) Daily 4:10, 7:10, 10:15

SURF'S UP (G) Fri-Mon 12:00, 2:00, 4:15, 6:30

KNOCKED UP (18A, sexual content) Daily 1:40, 4:40, 7:30, 10:20

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children) Daily 1:15, 5:00, 8:45

SHREK THE THIRD (PG) Fri-Tue,Thu 12:30, 2:50, 5:15, 7:40, 9:50; Wed 12:30, 2:50, 9:50

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children) Fri-Sun 9:30

NANCY DREW (PG) Daily 12:15

TRANSFORMERS (PG, violence, not recommended for young children, no passes) Mon 8:00, 9:00; Tue-Thu 11:30, 12:00, 3:00, 3:30, 6:30, 7:00, 10:00, 10:30

PRINCESS

10337-82 Ave, 433-0728

PARIS JE T'AMIE (14A, coarse language) Daily 6:50, 9:20; Sat-Mon 2:30

A MIGHTY HEART (14A, coarse language) Daily 7:00, 9:10; Sat-Mon 2:00

SCOTIABANK THEATRE WEM

WEM, 8882-170 St, 444-2400

LIVE FREE OR DIE HARD (14A, violence) no passes, digital) Daily 1:00, 4:00, 7:30, 10:50

RATATOUILLE (G, no passes, digital) Daily 12:00, 3:15, 7:10, 10:00

OCEAN'S THIRTEEN (PG, digital) Fri-Mon 1:20, 4:20, 7:15, 10:15; Tue-Thu 4:20, 7:15, 10:15

FANTASTIC FOUR: RISE OF THE SILVER SURFER (PG, frightening scenes, digital) Daily 12:20, 3:00, 5:30, 8:00, 10:45

SPIDER-MAN 3: THE IMAX EXPERIENCE (PG, frightening scenes, not recommended for young children, digital, IMAX) Daily 12:00, 3:30, 7:00, 10:00

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children, digital) Daily 12:15, 4:15, 8:15

SHREK THE THIRD (PG, digital) Daily 12:30, 2:50, 5:15, 7:40, 10:10

1408 (14A, frightening scenes, digital) Daily 12:50, 3:40, 7:50, 10:40

KNOCKED UP (18A, sexual content, digital) Fri-Tue Thu 12:45, 4:10, 7:20, 10:30; Wed 1:00, 4:10, 7:20, 10:30

EVAN ALMIGHTY (G, no passes, digital) Fri-Thu Thu 1:10, 3:50, 6:50, 9:30; Wed 1:00, 3:50, 6:50, 9:30

SURF'S UP (G, digital) Daily 12:10, 2:20, 4:50, 7:25, 9:40

NANCY DREW (PG, digital) Fri-Sun 12:40, 3:20, 6:40, 9:20; Mon 12:40 3:20; Tue-Thu 12:40

TRANSFORMERS (PG, violence, not recommended for young children, no passes, digital) Mon 8:00, 8:30; Tue-Thu 12:30, 1:15, 3:45, 4:30, 7:00, 7:45, 10:30, 11:00

SOUTH EDMONTON COMMON

[illegible]

RATATOUILLE (G, no passes) Daily 12:30, 1:30, 3:15, 4:15, 6:45, 7:30 9:30, 10:15

SICKO (PG) Fri-Mon Wed-Thu 1:20 4:00, 7:10, 9:40; Tue 4:00, 7:10, 9:40 Star and Strollers screening: Tue 1:00

EVENING (PG, coarse language) Daily 12:45, 3:40, 6:45, 9:20

LIVE FREE OR DIE HARD (14A, violence, no passes) Daily 12:50, 1:50, 3:50, 4:50, 6:50, 7:50, 9:50, 10:45

EVAN ALMIGHTY (G, no passes) Fri-Sun 12:10, 1:10, 2:40, 3:45, 5:10, 6:30, 7:40, 9:15, 10:10; Mon 12:10, 1:10, 2:40, 3:45, 5:10, 7:40, 10:10; Tue 5:10, 7:40, 10:10; Wed-Thu 1:10, 2:40, 5:10, 7:40, 10:10; Star and Strollers screening: Tue 1:00

1408 (14A, frightening scenes) Daily 12:20, 2:50, 5:20, 7:55, 10:45

FANTASTIC FOUR: RISE OF THE SILVER SURFER (PG, frightening scenes) Daily 12:40, 3:10, 5:40, 8:00, 10:20

NANCY DREW (PG) Fri-Sun 1:15, 3:30, 7:00, 9:45; Mon 1:15, 3:30, Tue-Thu 1:15

OCEAN'S THIRTEEN (PG) Fri-Mon 1:00, 4:30, 7:20, 10:00 Tue-Thu 4:30, 7:20, 10:00

SURF'S UP (G) Daily 11:40, 1:45 4:10, 6:40

KNOCKED UP (18A, sexual content) Daily 1:40, 4:40, 7:45, 10:40

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children) Daily 12:15, 4:15, 8:15

SHREK THE THIRD (PG) Daily 11:50 2:10, 4:20, 6:30, 9:10

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children) Daily 9:00

TRANSFORMERS (PG, violence, not recommended for young children, no passes) Mon 8:00, Tue-Thu 11:30, 12:00, 3:00, 3:30, 6:30, 7:00, 10:00, [illegible]

WEST MALL 8

[illegible]

DISTURBIA (14A) Fri 5:00, 7:15, 9:40 Sat-Mon 12:30, 2:45, 5:00, 7:15, 9:40 Tue-Thu 2:45, 5:00, 7:15 9:40

BUG (14A, disturbing content) Fri 4:20, 7:25, 9:35; Sat-Thu 2:05, 4:20, 7:25, [illegible]

THE INVISIBLE (14A) Fri 4:25, 7:30 9:45; Sat-Thu 2:10, 4:25, 7:30, 9:45

GEORGIA RULE (14A, mature theme sexual content) Fri 4:15, 7:00, 9:25; Sat-Thu 2:00, 4:15, 7:00, 9:25

LUCKY YOU (PG, coarse language) Fri Tue-Thu 4:00, 6:45, 9:20; Sat-Mon 12:45, 4:00, 6:45, 9:20

BLADES OF GLORY (PG, crude content, not recommended for young children) Fri 5:05, 7:10, 9:10; Sat-Mon 12:40, 2:55, 5:05, 7:10, 9:10; Tue-Thu 2:55, 5:05, 7:10, 9:10

WILD HOGS (PG, coarse language not recommended for young children) Fri 5:10, 7:20, 9:30; Sat-Mon 12:35 2:50, 5:10, 7:20, 9:30; Tue-Thu 2:50, 5:10, 7:20, 9:30

300 (18A, gory scenes) Fri Tue-Thu 4:10, 6:50, 9:15; Sat-Mon 12:50, 4:10, 6:50, 9:15

WESTMOUNT CENTRE

111 Ave, Groat Rd, 455-8726

FANTASTIC FOUR: RISE OF THE SILVER SURFER (PG, frightening scenes) Fri-Mon 12:45, 2:55, 7:15, 9:20

EVAN ALMIGHTY (G, no passes) Fri-Mon 12:30, 3:05, 6:45, 9:00; Tue-Thu 4:30, 7:15, 9:25

RATATOUILLE (G, no passes) Fri-Mon 12:15, 3:15, 7:00, 9:35; Tue-Thu 4:15, 7:00, 9:35

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG, violence, not recommended for young children) Fri-Mon 12:00, 3:30, 7:30; Tue-Thu 4:00, 7:30

TRANSFORMERS (PG, violence, not recommended for young children, no passes) Tue-Thu 3:45, 6:45, 9:45

WETASKIWIN CINEMA

[illegible]

RATATOUILLE (G, Daily 7:00, 9:25; Sat Sun 1:10, 3:30

EVAN ALMIGHTY (G) Daily 7:05, 9:15; Sat Sun 1:00, 3:20

FANTASTIC FOUR: RISE OF THE SILVER SURFER (PG, frightening scenes) Daily 7:00, 9:15; Sat-Sun 1:05, 3:35

LIVE FREE OR DIE HARD (14A, violence) Daily 6:55, 9:30; Sat-Sun 12:55, 3:35

HANG ON TO IT TO WIN!



TOP 10 RINGTONES
virgin mobile

1) Umbrella
Rihanna

2) Paralyzer
Finger Eleven

3) Buy You A Drank (Shawty Snappin')
T-Pain

4) Crazy B*tch
Buckcherry

5) Don't Matter
Akon

6) This Is Why I'm Hot (Chorus)
MIMS

7) Super Mario Bros.
Super Mario Bros.

8) Girlfriend
Avril Lavigne

9) Smack That feat. Eminem
Akon

10) Glamorous
Fergie

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THIS WEEK'S FEATURE ARTIST: KAISER CHIEFS

Destroyer leaves a wake of creation

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com



"I don't give it much thought. I write songs and dive into a situation that I think may be interesting where the songs take place," Dan Bejar offers. As a succinct explanation of his creative process as the heart of the musical entity **Destroyer**, it's opaque but evocative, and perhaps tells why each of his records from the past dozen years seems so dramatically shifted away from the one before.

The exception would be his starting point, the private, stubborn bedroom recording of *We'll Build Them a Golden Bridge*.

"It was a secret endeavour," Bejar explains, "but from the minute it was recorded I started playing with people, even though they maybe weren't all that interested in playing with me. Anyway, people made a bunch of noise behind me when I sang, and we've been going back and forth ever since."

A master of characteristically jagged guitar bursts and terrifyingly erudite, willfully associative lyrics, Bejar's scrapbook of eight or nine Destroyer albums—the number depends on whether you count the Frog Eyes-backed song reworkings in *Notorious Lightning and Other Works*—is rich and varied, vexing the question of which piddling sub-genre to file under by exhibiting an encyclopedic approach to music. Not like slathering on references like a sample-head with a small orchestra, but rather by constructing albums that delight in aural signifiers and fall back on them at the slightest provocation, through words, riffs or even simply an audio quality. These are polished into a grandiose vision of contemporary music that is either the very heart of rock or not recognizably rock at all.

BEJAR'S VOICE SHOULDN'T work alongside the proceedings, much as it shouldn't work in his New Pornographers arty pop juggernauts—he's possessed of a nasal growl-and-yelp routine that provides a human counterpoint for his angular guitar slashes and wraps around syllables and phrases like a theatrical South American dictator in a particularly frenzied arena speech. Yet it does.

"I listen to music all the time, obnoxiously so, I'm told," Bejar laughs. "I do go through phases, more or less. But in general, I'm told that I am obnoxious about having music on all the time. I tend to discover some kind of thing and go through spurts where I look for that thing all the time. Same with films. Same with books. I have a hard time finishing books, though. I wind up opening them randomly—I don't care about characters and what happens to them. I just read the words."

Coming to Edmonton by his lonesome, just a man and his guitar and a new situation for his songs, Bejar plans on doing a mix of whatever he thinks he can get away with playing solo, a mix of old and forthcoming.

He's either really late at promoting *Rubies* ("yeah, I'm a little behind," he quips) or really early for his next one. He demurs an elaboration on the forthcoming record.

"If I tried to talk about it, by the time it was done, it would be completely inaccurate. It would all be lies." v

PREVUE
FRI, JUN 29 (8 PM)
DESTROYER
WITH NYLOZOISTS, OHBIJOU
STARLITE ROOM, $15



PREVUE / SUN, JUL 1 (8 PM) / MILLION DOLLAR MARXISTS / WITH THE VIBRATORS, SOCIETY'S PARASITES, THE AUTOMATIX / STARLITE ROOM, $15 Ottawa and Edmonton seem really similar. They both have a river, some government buildings, a hockey team that recently lost the Stanley Cup and—according to Luke Nuclear of Ottawa's Million Dollar Marxists—a sense of togetherness that comes from young people banding together to refute those who'd say their hometown is a backwater. "There's a sense of community in a smaller place like Ottawa—it's clean and safe and relatively close to Toronto and Montréal, so you can go there when you want," he says. "Anywhere you live is where you make it. If you're a boring person, you're gonna be bored all the time." Million Dollar Marxists has gained a reputation for quite the wild little stage show—a reputation well earned through their numerous assaults on North America over the past six years they've been together. "There's always a chance that our guitar player Dinky might take off his clothes," says Nuclear as laughter and shouting erupt all around him, adding, "the percentage increases according to substance abuse." —BRYAN BIRTLES / bryan@vueweekly.com





Mark Davis gets a little *Closer* to his *Mistakes*

EDEN MUNRO / eden@vueweekly.com

PREVUE
FRI. JUN 29 (8 PM)
MARK DAVIS
BLUE CHAIR CAFÉ, $12

The double album has been around for a long time—Johnny Cash made them, the Who and Pink Floyd have done it and even Guns N' Roses has been in the game—and now Old Reliable's **Mark Davis** has released a pair of solo albums in *Don't You Think We Should be Closer?* and *Mistakes I Meant to Make*.

Where double albums are often held together by an overarching concept, though, Davis sees his records as two distinct works. *Closer?* is the older of the two, and for most of the two years that Davis spent recording it, it was also the only album he was working on.

"With a record that takes two years to make, by the time the songs are out they're like four or five years old," Davis explains. "So I had a new batch of tunes to record and the opportunity arose to take advantage of some discounted studio time in Calgary so I thought it'd be cool to knock off a record in two days if I could do it, and just present a totally different view."

The two records are thematically and sonically different, tied together primarily by Davis's voice and guitar. Where *Closer?* is densely orchestrated with a number of guests adding their own voices over Davis's acoustic guitar and vocal bed tracks, and with a decidedly autobiographical bent to the lyrics, the second one is very sparse, much less self-referential and mostly fiction in its subject matter.

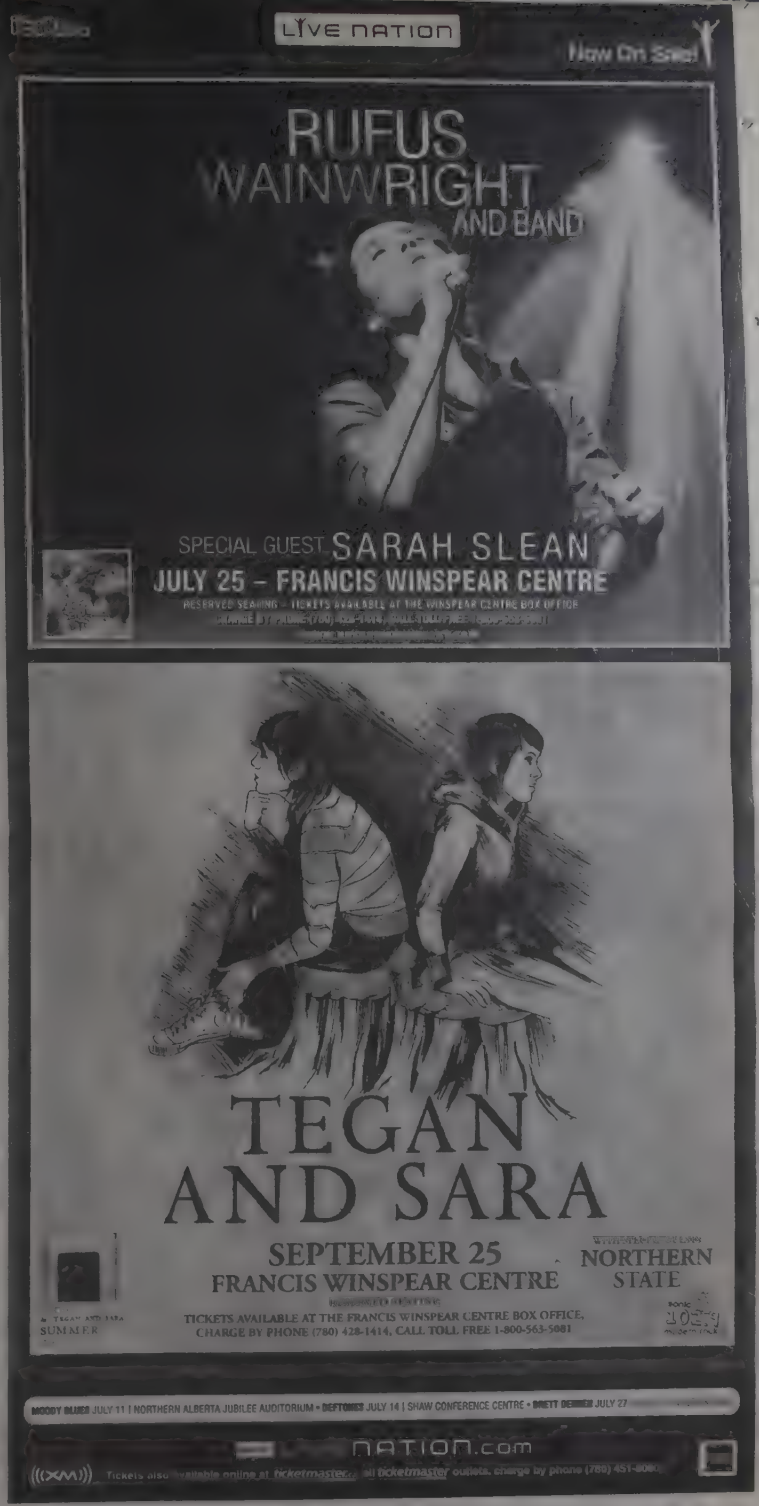
Davis says that he's been asked a lot of questions about his reasoning for doing two albums and about whether or not he likes one of them better, and he admits that he may have occasionally sounded too quick to criticize *Closer?*. He wants to make it clear now that he doesn't dislike that album in any way.

"I've just heard it a lot more," he laughs. "Especially when your participation in it as a musician is over—I'd already done my guitars, my vocals—my part was done and it was just sort of like, now it's just a waiting game I'd already written the songs four or five years ago, I'd already performed my parts last year; let's get the ball rolling here a little quicker. I wouldn't have undertaken the second one if it was going to be another 10-, 12-month process. I only did it because the opportunity arose to literally knock it off in two days."

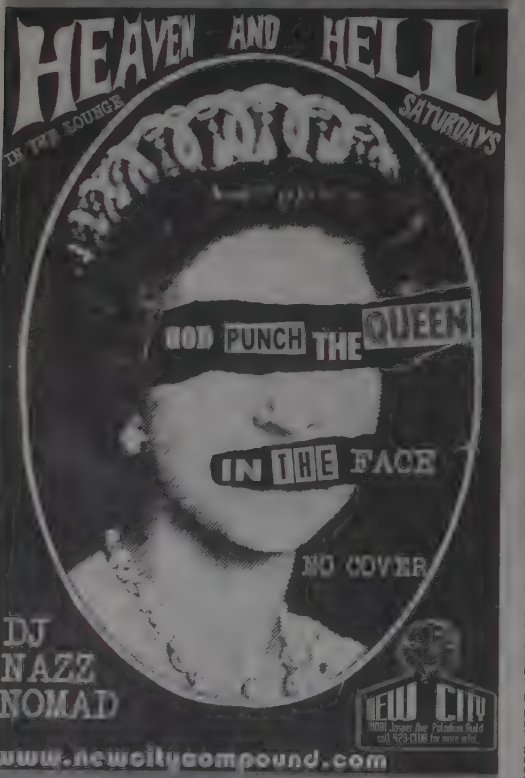
THERE WAS NO SUDDEN epiphany for Davis where he made a quick left turn and decided to attack his music from a more spontaneous approach, though. Rather, it was the lengthy process of working on *Closer?* that afforded Davis the opportunity to assess and criticize his own work. The result was a slow and natural evolution that has affected more than just Davis's methods of recording

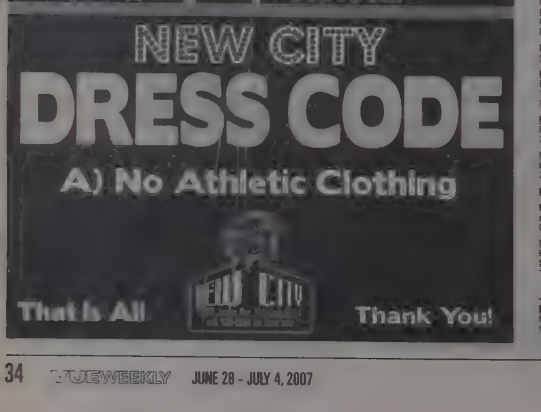
"I don't think I spend as much time writing songs—well, I probably spend more time writing songs, but I don't spend as much time on a particular song," he considers. "I try not to scrutinize my lyrics the way that I used to The shift towards a greater level of fiction has also made songwriting easier. I think the two years away from Old Reliable and sort of just working in my living room and laying low, not playing too many shows and just working on these records, have made me grow hugely as a musician

"I'm sort of approaching my songs from more of a melodic perspective rather than a lyrical perspective now and that's been a sort of freeing feeling, not being so all consumed and preoccupied with the lyrics." ▼









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BLACKDOG FREEHOUSE Thursdays DJs spin on two levels

BLUE CHAIR CAFÉ Ron Rault Trio, 8pm,

BLUES ON WHYTE Andrew "Jr. Boy"

CASTLE ROCK PUB A Knight at the round Table Unplugged with Simon Bennet, Norm Hanse, and Mark Ammar 9pm-1am

Buffet, Charlie Austin Trio, 6-9pm

stage hosted by Alberta Crude, 8-10pm

Stage: Tony Morrison, Lara Hale, Dr Drew, Ben Sures, Gateway Big Band, 12-9:30pm

DRUID Open mic hosted by Chris Wynters every Tue, 9pm

EDMONTON INTERNATIONAL JAZZ FESTIVAL Various venues throughout Edmonton, www.edmontonjazz.com

ing up with Trisha of Lotus Dance Productions with guests; 5:30-8:30pm, $10 (door)/$9 (student)/children under 12

HULBERT'S Thursday night singer-song-writer, roots, blues, and folk night 8pm Jessica Heine and Joe Nolan $10/person minimum charge in effect

THE IVORY CLUB Live Dueling Pianos, no cover 8pm

JAMMERS PUB Thursday open jam; 7-11pm

Lawrence (jazz piano)

MAVERICK ROOM–MAVERICK Festival: FLUX; 11pm; $10 (adv) at TIX on the Square, Jam session 1-3am

Ghosts of Modern Man , Passenger Action, Removal, 8pm (door), $12 (wed-

by the Wild Rose Old Time Fiddlers Society; 7-10pm

BASH'd A Gay Rap Opera, 8pm; $15 at TIX on the Square, door

STARLITE ROOM Slum Village w/ Phat Kat, Erlod, Dough Low Rock, Sonny Ginwicz, Twarz, no minors, 9pm, $25 (adv) at Soular, Method, Blackbyrd Magatunes, Foosh, Haven, Treehouse Records, Juice Clothing

LA TABLE DE REMOR Tom King Duo,

Race to The Stage Grand Prix Battle Of The Bands' Long Way Down, Fenix

Festival: ICP Instant Composers Pool; 7:30pm, $35 (adv) at TIX on the Square

National Post, Desdeceda, early show 7pm (door), 7:30pm (show), $10 (door)

WUNDERBAR Topy Agogo Jam session 9:30pm, $5, with Norway's Ongami Gamelan's Benny Brastan up for the Fun!

Festival: Menanne Trudel Quintet, 9pm, $22 (adv) at TIX on the Square

DJS

Nights: electro education club, hip hop,

BLACKDOG FREEHOUSE Thursdays DJs spin on two levels

THE IVORY CLUB Live Dueling Pianos, no cover, 9pm

JAMMERS PUB Country/rock band; 9-2am

JEFFREY'S CAFÉ Edmonton's Jazz Festival: Jazz Divas: Anna Besumont; $10

(pop/rock); 9:30pm, no cover

FUNKY BUDDHA (WHYTE AVE)

GAS PUMP Ladies Nite: Top 40/dance

GINGUR SKY Urban Sportdance Thursdays: Edu-ness and Bweyoumbers mfc-a afterparty, DJ Vocalion, Smurf-it hosted by KWAME, 10pm-3am

Stevens, 9pm

NEW CITY I Love '80s Thursdays, 9pm

NEW CITY Birds of Bingo Thursdays hosted by Decca Nebula and Anarchy Adam, no minors, no cover

Dance lessons at 8pm, salsa DJ to follow

SOUTH Retro to New classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am, no cover

Thursdays: breaks, electro house spun by

RED STAR Femme Fatale: rock, pop, hip hop with DJ Kelly

THE ROOST Gorgeous: featuring hostess Dr Lecoa Tronic, Drag Kings and Queens burlesque and roasting game shows,

tickets available at TicketMaster Treehouse, Underground (WEM) Blackfoot

STARLITE ROOM DJ Twist present Slum Village with Phat Cat, no minors, 9pm (door); tickets available at Soular, Method, Blackbyrd Magatunes, Juice, Haven, Foosh, Treehouse

VELVET UNDERGROUND NBMLS WLCM: DJ Nik 7 of Shout Out Out Out Out; 8pm (door), $7 cover

FRI LIVE MUSIC

AXIS CAFÉ Friday Live Music Nights! Chloe Albert, 8pm; no cover

Presents: Land Is Nowhere, Level Six release party, 8pm

release party, 8pm

(pop, rock)

5-7pm

Stage, Powerkiss Village, Thansah, AA Sound System, Curtis Santiago, 12-9:30pm

9:30pm - 12am

EDMONTON INTERNATIONAL JAZZ FESTIVAL Various venues throughout Edmonton, www.edmontonjazz.com

GAS PUMP Top 40/dance with DJ

THE IVORY CLUB Live Dueling Pianos, no cover, 9pm

IRISH TIMES Live Irish music

JEFFREY'S CAFÉ Edmonton's Jazz Festival: Jazz Divas: Helena Magerowski, $10

(pop/rock); 9:30pm, no cover

LEVEL 2 LOUNGE Hypnotiq Friday Breakbeat, house, progressive and electro with Groovy Cuvy, DJ Fuuze

NEW CITY Bitch! Bitch! Bitch! with DJs Darvish, Greg Gory, Brad Habet and guests, no minors, 9pm (door), $5

NEW CITY Friday Night Freak Out: rockandroll/punkrock/electroverthing/indy with DJs Jebus and Anarchy Adam (from CJSR's Your Weakly AA Meeting), G-

SOUTH Retro to New: classic rock, R&B, urban and dance with DJ Mikee, 9pm-2am, no cover

RED STAR Loaded Friday: indie rock and Brit pop with DJ Readymade Flyboy

THE ROOST Friday All Request Dance Party with DJ Jazzy with rotating shows every week; $4 (member)/$8 (non-member)

ROUGE LOUNGE NYC Nights: Salsa-Merengue-Bachata-House-Reggaeton-Urban-Old School with DJ Spice

RUM JUNGLE Peoples DJ Spinning

SAPPHIRE RESTAURANT AND LOUNGE Deep House with Friday resi-

Regency (pop jazz piano)

TOM HALL – HINTON Fred Eaglesmith (Highroads and Backroads Tour), 8pm,

Brian Gregg (no roots)

MAVERICK ROOM–MAVERICK Festival: Bob Tidesley Quartet; 11pm, $10 (adv) at TIX on the Square, jam ses-

Jordan (piano), 8-10pm

PUB The Rhythm Rockers; 9pm

BASH'd A Gay Rap Opera, 8pm, $15

Nyboaud Dhupia, no minors, 8pm

Blackbyrd, Freecloud, Listen

URBAN LOUNGE/ONE ON WHYTE

Trio , 7:30pm, $20 (adv) at TIX on the

McSavoy (CD release party), Emm Gryner, Winston, 8pm (door), $10 (door)

Festival: Andrew Rathbun Quartet featuring George Garzone; 8pm, $25 (adv) at TIX on the Square

DJS

Funky breaks, funky house, funky tunes

Fridays: local house music with DJs and occasional international special guest DJ

the main floor and on the Rooftop

Eddy Doorbash, come early to avoid line up, no cover before 10pm

Singles party: no singles 25-40, completely anonymous, totally addictive

70s progressive rock, disco, and electronic indie with Joel Reboh

ESMERALDA'S DJ Jimmy Friday, 8pm

FEVER Global Fridays: R&B, hip hop, reggae reggaeton and mash-up

FUNKY BUDDHA (WHYTE AVE)

GAS PUMP Top 40/dance with DJ

HALO Mod Club: indie rock, new wave, Brit pop, and '80s soul with DJ Blue Jay, DJ Trevy D; no cover before 10pm, $5 (after 10pm)

IDOL A-Rock and Hatchmank with Mark Merry and DJ Echo featuring Barlefunk, Electro, Booty, Ghettotech, Bmore, Juke and all other serious party jams; 9pm

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SAPPHIRE RESTAURANT AND LOUNGE Deep House with Friday resi-

requests with a mix of retro and disco, 7pm-12 midnight

STOLLI'S Top 40, R&B, house with

house/hard with Johnny Dangerous, Andy Inertia, guests, 1-7am

URBAN FRAT Funktion Fridays: Long

WUNDERBAR Fridays with the Pony Girls: DJ Avender and DJ Tonie, no cover

Y AFTERHOURS Foundation Fridays

SAT LIVE MUSIC

B-Movies, Jukebox Jilocs, The Igniters, The Cremators; all ages event; 7pm

Ross, DJ Fuego and DJ Jose Jose, free dance classes 8:30-10pm

Dog, Scott MacLeod, 4-6 pm, no cover acoustic every Saturday afternoon

BLACKPOOL CAFÉ Mongoose (Vancouver) 'In Love With The Struggle,

BLUE CHAIR CAFÉ Ben Sures; 8pm, $12

BLUES ON WHYTE Andrew "Jr. Boy"

Showcase Open Stage: Hosted by Carmen Cook with Simon Bennett and The Castle Rockers; 3pm-9pm

CENTRAL PARK LOUNGE Andrew Glover; 5-7pm

Stage: Three Drops of the Pure, Rebecca John "In Transit" Mary Machura, Radiovegana, Hot Little Rocket; 12-9:30pm

DRUID (JASPER AVE) Open stage, all ages, 2-6pm

EDDIE SHORTS Taylor Made: featuring the second cup guy Rob Taylor

FESTIVAL Various venues throughout Edmonton, www.edmontonjazz.com

FOUR ROOMS Ella Etorema and Toque

rap groups; 9pm

Red Stripe, 9-10pm, $5

HALO Mod Club: indie rock, new wave, Brit pop, and '80s soul with DJ Blue Jay, DJ Trevy D; no cover before 10pm, $5 (after 10pm)

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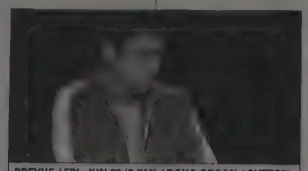
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WUNDERBAR Fridays with the Pony Girls: DJ Avender and DJ Tonie, no cover

Y AFTERHOURS Foundation Fridays



PREVUE / FRI, JUN 29 (5 PM) / DOUG ORGAN / SUTTON PLACE HOTEL / FREE You should have seen the picture of a huge organ I had picked out for this one. It was from Westminster Abbey, you sickos

THE IVORY CLUB Live Dueling Pianos, no cover, 9pm

JAMMERS PUB Saturday open jam, 3-7:30pm, country/rock band, 9pm-2am

JEFFREY'S CAFÉ Edmonton's Jazz Festival: Jazz Divas: Helena Magerowski, $10

(pop/rock); 9:30pm, no cover

JULLIAN'S PIANO BAR Petro Poliyan (classical guitar)

LB'S COUNTRY PUB Patsy Amico and Brian Gregg Trio (roots)

Fest: An Evening of Sinatra: EJO, Tommy Banks, Don Aubin, Jon Ballantyne; 7:30pm

MAVERICK ROOM–MAVERICK Festival: Hutchinson, Andrew Trio; 11pm, $10 (adv) at TIX on the Square, Jam session 1-7am

Fundraiser: The Brett Miles Trio; 7pm; $50

Jordan (piano), 8-10pm

Fundraiser: John Armstrong, guests; 8pm

O'BYRNE'S Chris Wynters and Scott Peters; 3pm, no cover

ON THE ROCKS Bonafide, DJ Donjuan

OVERDRIVE NEIGHBOURHOOD PUB Memories of Music fundraiser for the Canadian Cancer Society: Showbum (blues/rock); others; 9:30pm-11:30am

BASH'd A Gay Rap Opera, 8pm, $15 (door) advance tickets available at TIX on the Square

SHAW CONFERENCE CENTRE The White Stripes; guests, all ages event with licensed beer garden, 7pm (door);

STARLITE ROOM Canada Day Long weekend R&B party: Jump Off, Cosmo Baker of The Rub, Degree, Shortround and Echo, Agent Orange, Sweatz; no minors; $10 in advance at Blackbyrd, Foosh, Treehouse, Soular and Colorblind More at the door. Back half of Starlite

Home (pop)

Firebrand, 8pm (door); $10 (door)

WILD WEST SALOON Jo-Hill

Festival: Dyan Howard Quintet featuring John O Gallagher; 8pm, $25 (adv) at TIX on the Square

Dancing every Sat; 10pm-1am

DJS

Top 40 with DJ Soundwave

BUDDY'S Uncle night for men only, free pool and tourney, DJ Arrowchaser

DECADANCE Soul Heaven Saturdays: Funky house and break beats with DJs T-Boss, Femme Funk and local/international guests presented by NewSound Entertainment; no minors, 9pm-3am

70s progressive rock, disco, and electronic indie with Joel Reboh

Mash-Up with Harmen B and DJ Kwake

tracks, rock, retro with DJ Damian

GINGUR SoulOUt Saturdays: Vince's B-Dey Fiesta, With Jamaica's Impression Sound-Selecta Jazzy Jeff , Spyce

LEVEL 2 LOUNGE Sizzle Saturday: DJ Groovy Cuvy and guests

and Hell Saturdays: with DJ Nazz Nomad; no cover

Continues Saturday Sucks: with DJs Nik Rolleehe and Blue Jay (Mod Club); $5

Donjuan

Suggestive Saturdays: breaks electro house spun by Pi residents

RED STAR Indie rock, hip hop, rock, indie rock, hip hop with S Master F, Loopin' the

New Years Eve: with DJ Dan (Retro) downstairs and DJ Jazzy (New Music) upstairs, $4 (member)/$6 (non-member)

SPORTSWORLD ROLLERSKATING DISCO Sportsworld Inline and Roller Skating Disco: Top 40 request with a mix of retro and disco, 1-6pm and 7pm-12 midnight

STOLI'S ON WHYTE Top 40, R&B house with People's DJ

TWILIGHT AFTERHOURS Anthemic hard n/RG/trance/funky with Jeff Hillis, DTDR, Big Daddy, STX, Tweak; 1am-9am

WUNDERBAR Featured DJ and Local Bands

Y AFTERHOURS Paul Herns (UK), Pyrotex (promo-themed Canada Day party)

SUN LIVE MUSIC

ATLANTIC TAP AND GRILL Jason [illegible]

BLACK DOG FREEHOUSE Got To Give It Up Main Floor: Funk, soul, Motown, disco with DJ Red Dawn

BLACKSPOT CAFE You are a Weapon (Kalgan), Envious, the Lyricist

CHURCHILL SQUARE The Works Street Stage: Swing Manouche, Melissa Mosaru and guests, Fabulous Bee Feeders; 12-9:30pm

CLIFF'S PUB Slowburn (blues/rock); 5:30pm-1:30am

CROWN AND ANCHOR PUB Jam every Sunday 7pm

EDDIE SHORTS BAR AND GRILL Sunday open stage. Original acoustic super open, no cover

EDMONTON INTERNATIONAL JAZZ FESTIVAL Various venues throughout Edmonton, www.edmontonjazz.com

HORIZON STAGE Ben Sures

JAMMERS PUB Sunday open blues jam 4-8pm

JASPER CENTENNIAL PARK Canada Day Jessica Kehne Forest City Lovers, Jessica Cobb, Atasu Lake Management, all ages

THE METRO Canada Day Party: Souljah Fyah; 10pm; $7

NEWCASTLE PUB Live jam hosted by Willy and Dave every Sun, 2:30pm

O'SYNNE'S Joe Bird's Irish Jam: Open stage for all, 9:30pm, no cover

OSCARS PUB Open stage Sundays hosted by Chris Wynters of Captain Tractor (6-11pm)

[illegible] Arts (jazz) R&B every Sunday; 7-10pm

ROSEBOWL Sunday open stage featuring the Deja/Mike McDonald alternate weeks, 3-12

[illegible] Polyan (classical guitar)

Jazz Art Concert: Pierre Paul Bugeaud (bass) Jamie Philp (guitar), Gord Graber (drums); 7:30pm; free

SPRUCE GROVE COMPOSITE HIGH SCHOOL SPORTS FIELD Canada Day Main Stage: Bethel United Church Gospel Choir, Spruce Grove Praise Band 10-11am; Lindsey Ell (pop/country) 6:30pm, Ben Sures (folk, pop) 8pm, Captain Tractor (Celtic rock) 9:30pm; fireworks at 11pm

[illegible] Vibrators (punk), Sociedys Paranoias, Million Dollar Manuals, The Automatix, no minors, 8pm (door), tickets available at Megatunes, Blackbyrd, Freezkool, Sale of Starlite Cosmo Baker (the Rub), Degree, [illegible]

VELVET UNDERGROUND Canada Day Carlos Santiago, My Gay Husband (CD release), guests; 8pm (door); $15 (door)

YARDBIRD SUITE Edmonton Jazz Festival: Owen Howard Quartet featuring John O'Gallagher 9pm, $25 (adv) at TIX on the Square

DJS

[illegible] Night with Atomic Improv, Jamecki and DJ Tez

[illegible] Afternoons with Phil Got To Give It Up Main Floor: funk, soul, Motown, and disco with DJ Red Dawn, 2-7pm

BUDDY'S NIGHTCLUB Rotating drag shows: DJ WestCoastBabyDaddy

[illegible] Weekend Summer Jam With DJ C-Black; $10 cover

NEW CITY Long Weekend Sunday–Das Dontz: A night of techno/industrial/dark trance beats!! DJ Dervish, guests; 8:30pm (door); $5 (door)

O'BYRNE'S DJ Finnegan; 9pm (door); $20 (base)/$30 (premium); available by phone at 414 6786

URBAN FRAT Canada Day long weekend gathering. With Jazzy Jeff, Dj Macca, tnVeniceBe

[illegible] Sunday Night Live: hosted by UA Chocist Elvis; DJ Sweetz 9pm, the best of Ottawa live entertainment 10pm

[illegible] XS, guests; no cover

MON LIVE MUSIC

CHURCHILL SQUARE The Works Street Stage: Appleman Collective, Maid Dog Blues Band, September Stone, Andrew Pahl, Off the Wall, Wafer Thin Mints; 12-9:30pm

HULBERT'S Open Mic Monday's; hosted by Rhea March, 7-10pm

IVORY CLUB Open Mic Mondays: music and comedy; 8pm

LIL'S PUB House band, 9:30pm-1am;

LEGENDS PUB Open jam hosted by Gary Thomas

O'BYRNE'S Celtic Jam with Shannon Johnson and friends; 9:30pm

DJS

BLACKDOG FREEHOUSE Big Rock Tuesdays DJs spin on the main level

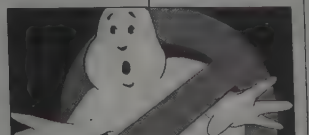
BUDDY'S Free pool and tourney, DJ Richard

EMERALDA'S Top 40, country, R&B with DJ Forsyby, DJ Jimmy

FUNKY BUDDHA (Whyte Ave) Latin and Salsa music, dance lessons 8-10pm

[illegible] Reggae music, no cover

[illegible]



PREVUE / THU, JUN 28 (8 PM) / GHOSTS OF MODERN MAN / NEW CITY / $15 Ghosts of Modern Man are the worst kind because you can only fight them with Ghostbusters from the Future Or Scooby Doo

[illegible] with DJ S.W.A.G

[illegible] Metal Mondays: no minors

[illegible] with DJ Angus

TUE LIVE MUSIC

[illegible] Freeway Jam, hosted by Mark Ammar, Dale Collins and Noel Mackenzie 8:30pm-1am

[illegible] Stage: Will Cramer and the Bullets of Basin Street, Jessica Erlendsen, The Civil Twilight, Electricity for everybody, Hot Panda, FTGU 12-9:30pm

[illegible] with Chris Wynters and guest

HAZELDEAN HALL Drum 'n' Dance jam, 6:30-8:30pm, $10 (door)

[illegible] 8pm, 393 74-5147 ask in ticket/Mastis

Kaut Mod R&B Northern Soul 60s Garage Mod Revival with Dr Frank and guests

SAPPHIRE RESTAURANT AND LOUNGE Asian fusion-inspired cocktails with DJ Kevin Wong

[illegible] Night Shakedown, with DJ Generic, DJ Frederick, 8pm; no cover

[illegible] Phillip and Bogner

WED LIVE MUSIC

[illegible] with Dutt Robson, 8pm

[illegible]

CHURCHILL SQUARE The Works Street Stage: Jim Findley Trio, The Vinetge Mangos, Foos Tongue, Ufft Outfit, Elis [illegible]

[illegible] DJ, no cover

THE ONE ON WHYTE

WWW.URBANLOUNGE.NET

10544-82 AVE.

PH:437-7699

WWW.THEONEONWHYTE.COM

ALL OF THE GREAT LIVE MUSIC YOU'VE COME TO EXPECT FROM THE URBAN LOUNGE IN A SWEET NEW LIVE VENUE!

THURSDAY JUNE 28 RACE TO THE STAGE GRAND PRIX BATTLE OF THE BANDS FEAT: LONG WAY DOWN WITH SIDE STEP FATE AND FENIX FOUNDATION

SUNDAY JULY 01 ON WHYTE CANADA DAY!

WEDNESDAY JULY 04 SMARTALEX

RACE TO THE STAGE GRAND PRIX BATTLE OF THE BANDS FINALS!

SUNDAY NIGHTLIVE

THE BEST OF

THIS WEEK:

CANADA DAY!

FEAT: GOB, CROWNED KING, THE DUDES, THE MARBLE INDEX

DOORS OPEN

JAGERMEISTER AND HIGHBALLS $3.7

HOSTED BY

HITS THE STAGE AT

THE BEST OF

LIVE ENTERTAINMENT HITS THE STAGE

Urban lounge

THE ONE ON WHYTE

VENUE GUIDE

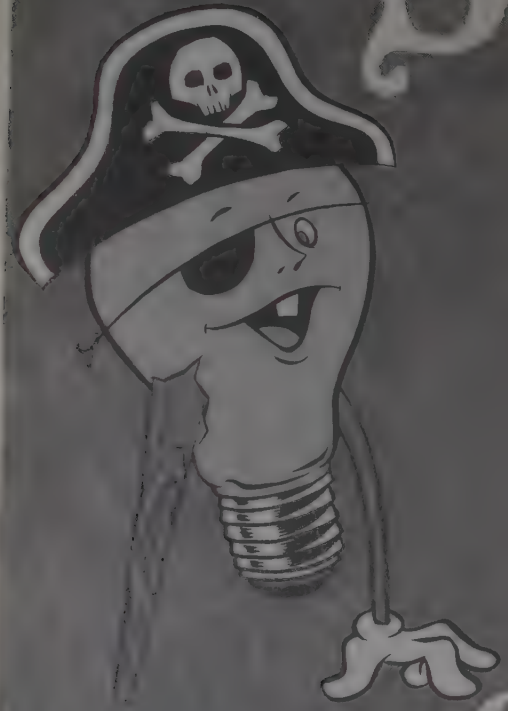
WHERE THEY ARE

13103 Fort Rd 643-4000 • **CHRISTOPHER'S PARTY PUB** 2021 Millwoods Rd West 462-6565 • **CROWN AND CONVOCATION HALL** Arts Building, University of Alberta 492-0601 • **COSMOPOLITAN MUSIC SOCIETY** 8420 Gateway Blvd • **CENTURY CASINO ANCHOR PUB** 15277 Castle Down's Rd 113 St 472-7496 • **CROWNE PLAZA CHATEAU LACOMBE** 10111 Bellamy Hl 482-2341 • **DOW CENTENNIAL CENTRE** [illegible] 9660 • **DUSTER'S PUB** [illegible] 434-5554 **DECADANCE** 10018-105 St 990-1792/564-3188 • **DEWEY'S LOUNGE** Power Plant Grill 8 Campus 432-8101 • **DRUID** 10524 [illegible] 433-8505 • **DUSTER'S PUB** [illegible] 434-5554 **FACULTE SAINT JEAN AUDITORIUM** 8406-91 St • **FORT SASKATCHEWAN** 9405-91 St • **FESTIVAL PLACE** • **THE EARLY STAGE SALOON** 4811 52 Ave Stony Plain • **EDDIE SHORTS** 10713-124 St 453-3663 • **EDMONTON EVENTS CENTRE** [illegible] • **FILTHY MCNASTY'S** [illegible] 1557 Telus Theatre 100 Festival Way She wood Park (449-3113) • **FEVER NIGHTCLUB** Phase 3 of WEM, 963-3117 • **FIDDLER'S ROOST** [illegible] • **FLUID LOUNGE** 10988 Jasper Ave, 429-0700 • **FIRST PRESBYTERIAN CHURCH** 10025-106 St • **FIRST PRESBYTERIAN CHURCH** 10025-106 St • **HOMEGROWN SOUL SHACK** [illegible] • **FIRST ALBERTA** [illegible] • **FIRST BAPTIST CHURCH** 10031 109 Street • **FIRST UNITARIAN** [illegible] • **FRESH START CAFE** [illegible] 322-9079 • **FUNKY BUDDHA LOUNGE** [illegible] • **GRANITE CURLING CLUB** [illegible] **FOUR ROOMS** Edmonton Centre 102 Ave 425-4477 • **FOX** [illegible] • **GINGUR SKY** Whyte Ave [illegible] • **HARVEST MOON** [illegible] • **HOLY TRINITY ANGLICAN CHURCH** [illegible] • **HORIZON STAGE** [illegible] • **HOOLIGANZ PUB** 10704-124 St 482-1166 • **THE IVORY CLUB** [illegible] • **JAM** Ave, 989-7009 • **HONEST MUR'S BAR AND GRILL** [illegible] • **IRISH CULTURAL CENTRE** [illegible] • **JEKYLL AND HYDE** [illegible] **HULBERT'S** 7501 115 St (436-1161) • **INDIGO SOUTH EDMONTON** [illegible] • **JEFFREY'S CAFE AND WINE BAR** [illegible] • **J P RANCH SALOON** [illegible] **MERS PUB** 11948-127 Ave, 451-0779 • **J AND R BAR AND GRILL** [illegible] • **JOHN L. HART THEATRE** Grant MacEwan [illegible] • **KAS BAR** [illegible] 426-5381 • **JET NIGHTCLUB** 9221 34 Ave • **J J S PUB** [illegible] • **JULIAN'S PIANO BAR** [illegible] • **LEGENDS** Hotel 15326 Stony Plain Rd • **JUBILEE AUDITORIUM** [illegible] • **LA CITE FRANCOPHONE** [illegible] • **LB'S PUB** [illegible] 6788 • **KRE (SHARK TANK)** 10249-97 St • **KINGSKNIGHT PUB** [illegible] • **LAZERTS SCHOOL THEATRE** [illegible] • **McDOUGALL UNITED CHURCH** [illegible] **PUB** 6104-172 St, 481-2766 • **LEVEL 2 LOUNGE** [illegible] • **MUDDY WATERS** [illegible] • **MURRIETA'S** [illegible] • **MUTTART HALL ALBERTA** McDonald Drive, 465-4964 • **METRO CLUB** [illegible] • **NEW CITY UKWID LOUNGE** [illegible] • **NEW CITY SUBURBIA** [illegible] **COLLEGE** 10050 MacDonald Dr • **NEWCASTLE PUB** [illegible] • **NORTH GLENORA** Stars 413-9578 • **NEW WEST HOTEL** 10-25-111 Ave, 488-2611 • **NEW YORK BAGEL CAFE** [illegible] • **NOAH LOUMONDI'S** [illegible] • **O CONNORS IRISH PUB** [illegible] **COMMUNITY LEAGUE** 13535-109A Ave, 457-3411 • **THE NOOK** [illegible] • **OVERDRIVE** [illegible] • **ONE ON WHYTE/URBAN LOUNGE** 10544-82 Ave, 437-7699 • **ORTONA ARMOURY** [illegible] • **PRISM** • **OIL CITY ROADHOUSE** 10715 184 St Nw • **PARAMOUNT THEATRE** [illegible] • **PEPPER'S SPORTS BAR & PUB** 6104 104 St 989-5457 • **OVERTIME BOILER AND TAPROOM** [illegible] • **PLANET INDIGO** [illegible] • **PLANET INDIGO ST ALBERT** GRILL Westmount Centre 111 Ave & 170 St • **PETER ROBERTSON GALLERY** [illegible] • **POWER PLANT** [illegible] • **PRISM** 812 Liberton Dr St Albert • **PLEASANTVIEW COMMUNITY HALL** 9949 97 Ave 433-6014 • **POLISH VETTEREN'S HALL** [illegible] • **RATT IROOM AT THE BAR & GRILL** 10524-101 Ave • **QUEEN ALEXANDRA HALL** [illegible] • **RAMADA EDMONTON INN** [illegible] • **RIGOLETTO'S CAFE** [illegible] **TOP** 7th Fl, Students Union Building U of A Campus 492-[illegible] • **RED STAR** [illegible] • **RENDEZVOUS** [illegible] • **RIVERSIDE BAR AND** Q701 • **RITCHIE UNITED CHURCH** 9624 Ave • **RIVERBEND LUTHERAN CHURCH** [illegible] • **RIVERDALE HALL** [illegible] • **ROSE-GRILL** 326 St Albert Trail 460-1127 • **ROBERT TEGLER STUDENT CENTRE** CONCORDIA CAMPUS [illegible] • **ROUGE LOUNGE** [illegible] • **ROYAL ALBERTA MUSEUM THEATRE** [illegible] • **RUM JUNGLE BOWL** 10111-117 St, 482-2526 • **ROSSDALE HALL** 10129-96 Ave 424-3607 • **SAK'S ON 51ST** [illegible] • **SAPPHIRE RESTAURANT AND** Phase 2 upper level WEM 486-9494 • **SACRED HEART CHURCH OF THE FIRST PEOPLE** [illegible] • **SOUTHMINSTER STEINHAUER UNITED CHURCH** [illegible] • **SPORTSWORLD INLINE AND LOUNGE** 10416 Whyte Ave, 437-0231/710 16 St • **SAVOY** [illegible] • **ST ANDREW'S UNITED CHURCH** [illegible] • **ST BASIL'S CUL-ROLLER DISCO** 13710-104 St 477-0636 • **ST ALBERT COMMUNITY HALL** [illegible] • **STANLEY A. MILNER** TURAL CENTRE 10819-71 Ave 439-6410 • **ST CHARLES CHURCH** [illegible] • **STANTEC** [illegible] • **STONEHOUSE PUB** [illegible] **LIBRARY THEATRE** 7 St Winston Churchill Sq • **STARLITE ROOM** [illegible] • **TAPHOUSE** [illegible] • **THE STUDIO** 95 10405 Ave • **STUDIO 27** [illegible] • **TRANSALTA ARTS BARN** [illegible] • **TRANSCEND COFFEE BAR AND ROASTERY** [illegible] 458-6660 • **TOUCH OF CLASS** Chanelle Louis Hotel [illegible] • **VARSCONA THEATRE** [illegible] • **VELVET UNDERGROUND** [illegible] • **WINSPEAR CENTRE** [illegible] 9198 • **TWILIGHT AFTERHOURS** [illegible] • **WHISTLESTOP** [illegible] • **WILD WEST SALOON** [illegible] • **Y AFTERHOURS** [illegible] **WESTWOOD UNITARIAN CHURCH** [illegible] • **WUNDERBAR** [illegible] • **XWRECKS** [illegible] • **ZENAR'S** [illegible] Sq, 428-1414 • **WOODCROFT COMMUNITY HALL** [illegible] • **YESTERDAYS** [illegible] 994-3256 www.yetherhours.com • **YARDBIRD SUITE** [illegible]

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LIVE NATION



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Not everyone moves away from here

BRYAN BIRTLES / bryan@vueweekly.com

It's not everyday that a well-known figure in London's club scene decides to give up all that he has created for himself to settle in Edmonton. Even though I spend a lot of time extolling the virtues of our city, it's not like I'm under the delusion that Edmonton even comes close to the amount of awesome contained in London.

So it was quite a surprise to find out that renowned drum and bass DJ and producer **T Power** was not only playing a show in Edmonton, but was living here as well.

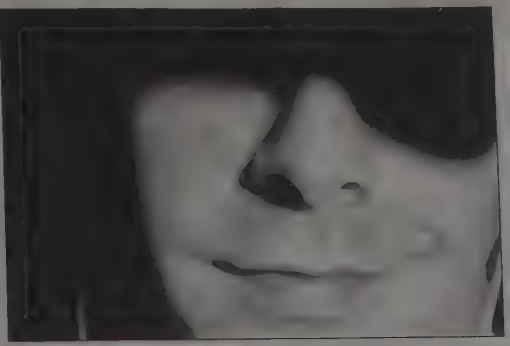
"I was kind of fed up with living in England and wanted to spend some time in Canada," he says. "And my girlfriend is in Edmonton, so I came here."

When asked just why he tired of England, T Power certainly isn't at a loss for words.

"Thirty-seven years of madness—it's not the city it once was and I needed a change of scenery where the people are nicer," he states, adding that he was able to find that in Canada. "Canadians are amazing. When I came here for the first time in '98, we started the tour in Vancouver and we had a week off before we went to Seattle and I fell in love with Canada."

With drum and bass being a genre built upon a myriad of influences, T Power explains that, like a lot of drum and bass DJs, he looks everywhere for inspiration.

"I listen to all forms of music—there isn't anything I'd negate," he says. "There's nothing I'd write off because it's a genre that's not cool. I was brought up in a very musical family, my mom and dad were avid music listeners and introduced me to a lot of different things."



PREVUE

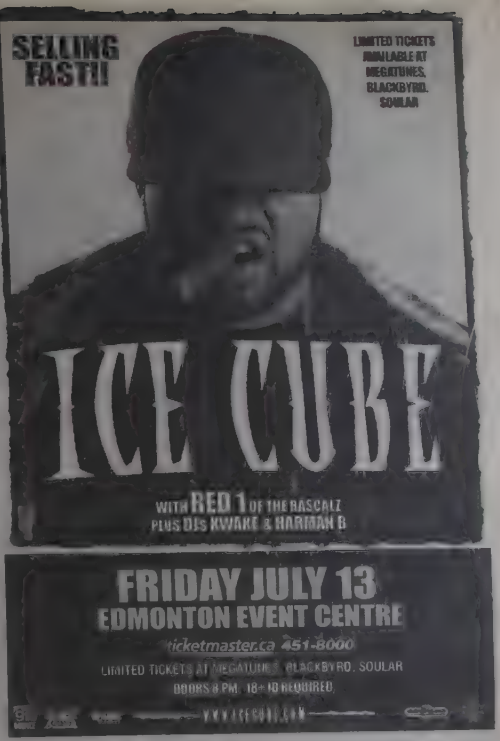
FRI, JUN 29 (8 PM)
T POWER
WITH BENNY PAGE, MARCUS VISIONARY, DALE FORCE, DEGREE, MC DEADLY
KHZ, $20

THERE IS ONE thing that T Power does differently from the majority of drum and bass producers and DJs, however, and that is his refusal to sample the work of others. Though he started his career in hip hop, where sampling is the accepted norm, T Power moved into drum and bass in order to expand his horizons and make his own way

"I don't sample other people's music—that's why I got out of hip-hop, because I've never been comfortable with sampling," he says. "I'm not against it, but it doesn't work for me personally."

Ultimately, T Power is just looking forward to playing to a receptive crowd—even better, he says, than the ones he played to in London.

"London being the home of drum and bass, you can't impress them with anything," he says. "I think we get a better response here—people are less jaded about it." ♥



Will the real Sam Hell step forward?

TARA ZUROWSKI / tara@vueweekly.com

So, who exactly is **Sam Hell**? Well, it's a band, but look a little deeper and it quickly becomes nearly impossible to find any information about the group's members. The lack of information is intentional, though—the group has made a conscious decision to forgo individual identities in favour of a collective one.

"You won't find us," begins the band's vocalist/guitarist, after reluctantly admitting that his real name is Jordan Holman. "On purpose, you don't know who we are unless you really look into us. Reason being, all mystery is gone these days. Back in the day, you didn't know what the band had for breakfast, and what they're favourite pants were. Where's the fun in life if you know everything? So we end up doing interviews as Sam Hell. A lot of people literally think it's a guy.

"We wanted to have a character that is everybody," he continues. "That's you, that's me, that's no one and everyone. We don't like the idea of being tied down to the same train of thought. We want to be able to say and do whatever we want. When you have a character like Sam Hell, you can change from song to song, album to album. When Sam Hell says something, it's not like the guys saying it. Whenever we screw up really bad, we just blame it on Sam!"

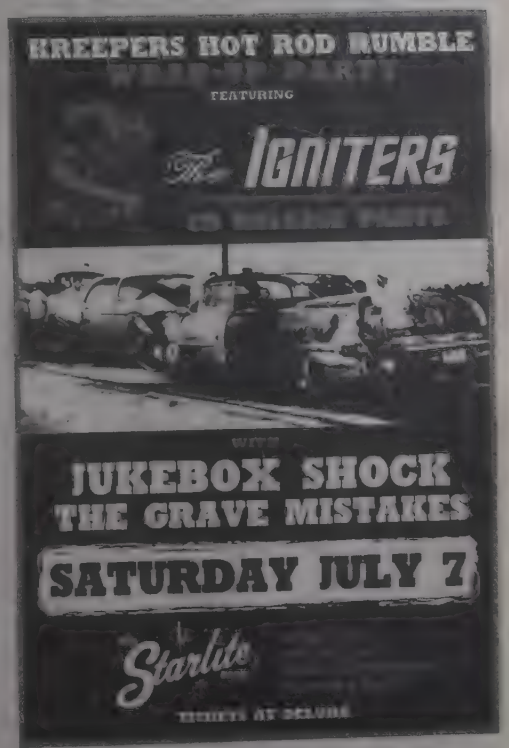


PREVUE

WED, JUL 4 (9 PM)
SAM HELL
WITH LONG WAY DOWN, DIRTY HABIT, ECHOES IN SCARLET!
STARLITE ROOM, $10

SAM HELL THE BAND has big balls—or at least enough nerve to pick up and leave everything behind for the chance of becoming someone. The musicians pulled the classic move from Edmonton to Toronto over a year ago, and it's really paid off for the band—since relocating, Sam Hell has released its first self-titled record and is about to head out on its first cross-Canada tour

"Everyone thought we were pretty nuts because we had no money, no plan, no jobs, no nothing," Holman remembers. "When we got here, the place we were supposed to live in was half the size the landlord said it would be. We were supposed to rehearse here and tried, but got a letter from the police saying if we did one more time we'd get kicked out. In addition to that, none of our furniture fit in it. We've been sleeping on the floor for over a year." ♥



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WITH GUESTS

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VUE WEEKLY



AIR GUITAR CANADA

ALBERTA AIR GUITAR FINALS

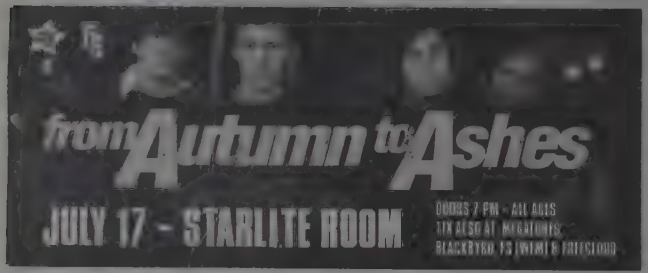
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SUNDAY JULY 15

VELVET UNDERGROUND

EDMONTON AB - DOORS 9 PM

INFO & REGISTRATION - WWW.AIRGUITAR.CA



from Autumn to Ashes

JULY 17 - STARLITE ROOM

DOORS 7 PM - ALL AGES

TIX ALSO AT MEGATUNES, BLACKBYRD, FS (WEM) & FREECLOUD



FAT

1-2-3 TOUR ACROSS CANADA

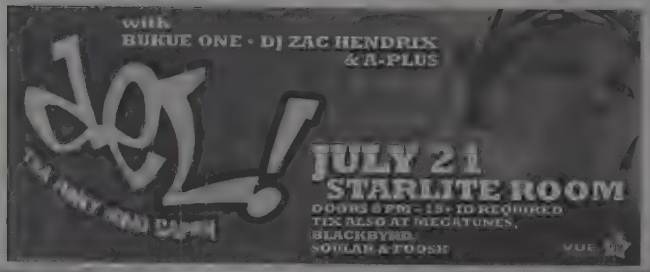
MAD CADDIES

THE REAL McKENZIES

AND SPECIAL GUESTS SAINTE CATHERINES

JULY 19 - STARLITE ROOM

DOORS 8 PM - 18+ ID REQUIRED - TIX ALSO AT MEGATUNES, FS (WEM) AND BLACKBYRD



with BUKUE ONE - DJ ZAC HENDRIX & A-PLUS

del!

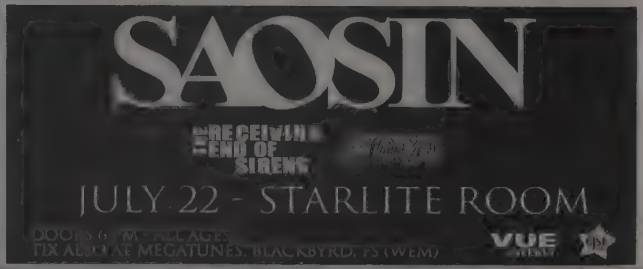
JULY 21

STARLITE ROOM

DOORS 8 PM - 15+ ID REQUIRED

TIX ALSO AT MEGATUNES, BLACKBYRD, SOLAR & TOOSH

VUE WEEKLY



SAOSIN

WITH RECEIVING END OF SIRENS

JULY 22 - STARLITE ROOM

DOORS 6 PM - ALL AGES

TIX ALSO AT MEGATUNES, BLACKBYRD, FS (WEM)

VUE WEEKLY

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PiND's Shane-O hopes this tour will leave him as exhausted as the last one

DAVID BERRY / david@vueweekly.com

For any band, losing a founding member is a body blow best avoided. Losing that founding member a few weeks before embarking on the biggest tour you've ever planned, then, is the equivalent of a shot across the chin that leaves you staggering. If that band member also happens to be the one who owns your primary mode of transportation, though, you're going to need some help from the ropes not to go down for the count.

"Yeah, not only was Matt our bass player, but he also owned the band van," Jake Abrasive, lead singer for Edmonton pop-punkers **PiND**, explains surprisingly sedately. "We were kind of worried, but we managed to find a replacement. It's—well, it's a truck with a canopy, and it doesn't actually hold four people, so I think we're going to have to throw [drummer] Shane-O into the back with the gear."

PREVUE | SUN, JUL 1 (7 PM)
PiND
WITH DOWN THE HATCH, A BAND IN ALL HOPE
WUNDERBAR, $8

FORTUNATELY, THE BAND had better luck finding a replacement bass player: four-stringer Tye Blame-It, of fellow pop-punkers the Blame-Its, has signed on for the tour and beyond. Though he didn't come with a new tour van, Blame-It is not only one of the band's biggest fans, he's also had pretty extensive experience touring with the boys under less-than-ideal conditions.

"It couldn't possibly be worse than last summer," says Blame-It with a shake of his head. The assembled threesome—only guitarist TS is absent—then proceed to tell a hellacious story about their combined West Coast tour that featured a broken trailer, an exhaust leak and two bands crammed into one overstuffed van for two straight weeks that should make touring in a truck seem like camping in an RV—even if Shane-O will be clinging to the sides of the truck bed every time they need to stop.



"We managed to arrange all the gear to make this tiny spot in the back for Shane-O, but the exhaust kept coming through a hole in the van, and I think it just kind of collected there, because it had nowhere else to go," Abrasive explains with a rueful shake of his head. "I went back there for 10 minutes and had to get out for fresh air, but you were there for the whole tour."

"I don't know, it wasn't so bad," Shane-O offers with a sloppy grin and nonchalant shrug. "Maybe it was just the fumes or something, but I thought that tour was awesome. I hope this one is that much fun." ♥



PREVUE / FRI, JUN 29 (8 PM) / F & M / WITH EMM GRYNER, WINSTON / VELVET UNDERGROUND, $10 F & M's latest disc, *Let Every Light Shine*, opens with "Liesl's Song," with a lonely guitar picking out slow arpeggios while Becky Anderson's voice emerges from the silence, beckoning listeners into a darkened place that is lined with evocative, gripping lyrics. "There's a soulful mind in this rotting brain / Terrified of my own fright," she sings, her voice wavering ever so slightly under the weight of the words, just before the guitar relinquishes its single notes in favour of strummed chords that start and stop with an uneasiness that mirrors the lyrics. It would be easy to build a song like this into a swirl of layers forming an ethereal soundscape, but F & M takes the more difficult but more fulfilling route, leaving the song untouched by heavy production—the power of the music is not in what is there, but rather in what is hidden in the spaces between the notes. That's the case throughout the album as Becky and her husband Ryan share the vocals, staying focused and true to the soul of their songs, even when they pick up the pace—as on the pulsing "Dial 'H' For Help"—or when they weave a little hope into sadness—like on "A Closing Number," where Ryan and Becky harmonize against a country strum, singing, "We can't change, we never could, but we can push our very best." —EDEN MUNRO / eden@vueweekly.com



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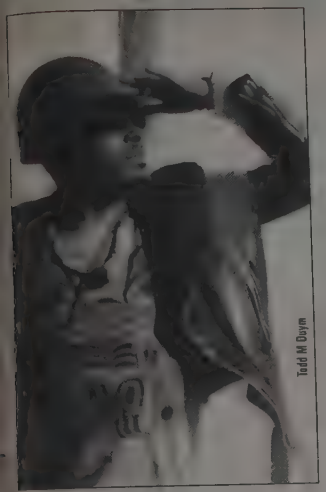
(FEAT. MEMBERS OF F.L.A. AND BLACK HALOS)

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Formerly of Trinidad, Alberta, it's Curtis Santiago!


Todd M Boyce

JOEL KELLY / joel@vueweekly.com

If **Curtis Santiago** was to wake up next Monday completely mute, it wouldn't be quite as devastating as you might expect for the soulster and occasional rapper. He'd just pick up a paintbrush, or take up any one of the number of other creative pursuits he is currently engaged in.

"I want to dabble in everything," he explains. "I totally want to explore the limits of what I can do—I want to direct film, I want to dance, I want to act. I'm not just a musician."

While the ex-Sherwood Park resident is best known to Edmonton as the leader of the now long-defunct Hi-Phoniqs, Santiago also paints and draws out of his Vancouver home when not touring or recording.

Yet, music remains a central passion, and his voice swells with obvious excitement when discussing his newly released sophomore LP, *TKO*. Santiago explains that he has some lofty goals for this record.

"I want to win a Grammy," he proclaims. "I want to have an international hit; I want to go to China to perform and see people singing along with my songs."

However, the path to those dreams may be long and hard, if Santiago's early tastes of the international music industry are any indication. Having already piqued the interest of several major labels, Santiago says some executives were scared off by his unique and eclectic blend of influences.

PREVUE | SUN, JUL 1, (8 PM)
CURTIS SANTIAGO
WITH MY GAY HUSBAND
VELVET UNDERGROUND, $15

"They avoid me because I don't fit into a category," Santiago says. "Genres don't work for me—I want to take a taste of everything and put it into my music. I don't give a fuck what people think."

PART OF THE music industry's hesitancy about Santiago may have also come from its view of Santiago's hometown—Sherwood Park is known more for its suburbs than its indie scene—but Santiago is unabashedly proud of where he's from. "They were trying to concoct all these fucked up stories of me coming from Trinidad," he recalls. "No. I'm from Sherwood Park.

"It's as cool as Paris—it's as cool as anywhere," he continues. "I was exposed to such a different background growing up. I was the only black kid in my school for the longest time, and I migrated to this group of kids who just wanted to play music.

"It ain't about where you're from. I could be from Brooklyn or Sherwood Park, as long as the music has that energy, you know?"

Kaskade gets the message

SHEENA ROSSITER / sheena@vueweekly.com

San Francisco-based DJ **Kaskade** might be American, but he is more than happy to help Edmontonians celebrate their own patriotic holiday—one of the few nights a year that manages to get even the biggest homebodies out of the house.

"I've played in Canada before on Canada Day—I think I might have actually been playing in Edmonton," Kaskade admits with a bit of confusion. "It's a bit of a blur since I'm in so many cities that it's hard to keep track. I love the energy that the people give to my music [in Edmonton]."



KASKADE WILL ARRIVE in town with some new material and a few remixes from his most recent release, *Love Mysterious*, and he's hoping for some positive feedback from the crowd—that is if they haven't already told him themselves.

"I think MySpace is awesome," he says about the MySpace system that sees fans leaving comments on Kaskade's page. "It's a great way for correspondence, and it's a great place to get some honest feedback from fans all over.

"I think pre-MySpace, [being in the music industry] was kind of like living in a vacuum," he adds. "I'd play where crowds would always adore what I do, but that's because you can get to see them on a more regular basis [especially in San Francisco]. Now I can get feedback from everyone.

PREVUE | SUN, JUL 1 (11 PM)
KASKADE
WITH HECTOR CASTRO AND MIKE WONG
THE BANK ULTRA LOUNGE, $20

"I do respond to people, and I really dig going on there after the weekend and seeing people's response to the show."



10030-102 STREET • INFO: 428-STAR

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FRIDAY JUNE 29
DESTROYER WITH HYLOZOISTS AND OHBIJOU

SATURDAY JUNE 30
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SATURDAY JUNE 30
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SUNDAY JULY 1 - CANADA DAY!
THE VIBRATORS
SOCIETY'S PARASITES / MILLION DOLLAR MARXISTS / THE AUTOMATIX / PANIK ATTACK

WEDNESDAY JULY 4
SAM HELL
LONG WAY DOWN / DIRTY HABIT / ECHOES IN SCARLETT

THURSDAY JULY 5
CLASSIFIED WITH JORDAN CROUCHER MIC BOYD & DJ IV

FRIDAY JULY 6
ILL SCARLETT

SATURDAY JULY 7
THE IGNITERS CD RELEASE
JUKEBOX SHOCK & THE B-MOVIES
12 TEN SECOND EPIC • 13 OMEGA THEORY • 14 80'S RETRO PARTY
16 CHROMEO 17 FROM AUTUMN TO ASHES • 18 CURRENT SWELL

DU VELVET UNDERGROUND
10030-102 STREET • INFO: 428-STAR
BELOW THE STARLITE ROOM • ALL EVENTS 18+
UPCOMING EVENTS

FRIDAY JUNE 29
SHAMELESS RECORDS RELEASE FOR
F&M / EMM GRYNER / WINSTON

SATURDAY JUNE 30
KOFFIN KATS & THE FIREBRANDS

SUNDAY JULY 1 - CANADA DAY!
CURTIS SANTIAGO {CD RELEASE} WITH MY GAY HUSBAND & GUESTS

FRIDAY JULY 6
THE SESSIONS

SATURDAY JULY 7 HEAVEN NIGHTS BACK FEATURING
RAKE
MARBLE ENGINE / PERILOUS SEAS / SUFFIX & MORE
8 TIME AGAIN 11 BLOODIN SOUNDCLASH • 13 MELIGROVE BAND

TUESDAYS
TUESDAY NIGHT SHAKEDOWN!
DJ [illegible] & GUESTS
ROCK AND ROLL AND A WHOLE LOT MORE SHAKEDOWN!

PANIC! WITH THE J-BOTS!
INDIE MOD ROCK DANCE PARTY
$2 HIGHBALLS TIL 11!

NRMLS WKDM WITH NIKZ
[illegible]

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ALBUM REVIEWS

NEW SOUNDS






VARIOUS ARTISTS
THE ENTIRE CATALOGUE OF MAGNIFICENT SEVENS

BRYAN BIRTLES / bryan@vueweekly.com

THIS ROCKS

In January of this year, a new vinyl-only label called Magnificent Sevens was launched in Toronto concentrating on—you guessed it—seven-inch releases. The label's first four releases made their way to my desk, so I took them home for a good listen.

The first release is by a band called Easy Targets. While the A side, called "I Don't Want to Think," was a kind of plain, droney, spacey, shoegazy indie song, the B side, "If You're a Planet," was really innovative. It had a lot of the same elements, but layered on a driving polka beat, which may not sound so neat, but wait until you hear it. Trust me.

The second release, by a band called Lipstick Machine, unfortunately there was a wicked warp in the copy I received so it kind of made me seasick when I put it on my turntable. That's not the band or the label's fault; I just can't take care of my stuff. Anyway, when I used a bit of anti-skate technology—a quarter—some really excellent jangly pop came through from both the A side, titled "Everything Without You," and the B side, "Gimme the Time!" The intros were the best part and the band knows it—they take up half of each song and are magnificent.

Third was the Mark Inside. Again, the B side, "Liar," was more interesting in its noisy experimentalism than the A side, "Circling the Drain," which sounded kind of like a depressing version of Toronto legends Shadowy Men on a Shadowy Planet.

Finally, the band Action Makes rounds out the total output to date of Magnificent Sevens Records. The A side's "Charley & the CFF," sounds like the best kind of dirty barroom country with thumping bass, twangy guitars, handclaps and a wailing harmonica driving to a raucous conclusion. The B side's "Get the Joke," sounds closer to what you'd expect an indie band to sound like and is similarly very well executed.

All in all, Magnificent Sevens seems committed to putting out an eclectic mix of sounds and is definitely a label to watch.

YEAR OF THE MONKEY
68
YEAR OF THE MONKEY MUSIC

LEWIS KELLY / lewis@vueweekly.com

THIS ROCKS

Rick Rubin's influence on the late-in-life career resurgence of Johnny Cash shows the degree of influence a producer can have over a musician's sound and commercial success. With high-profile producers like Rubin and the Neptunes as sought-after as they are, why not make a record in which the producer(s) take centre stage? John "JK" Kanakis and Ron Lopata, together known as Year of the Monkey, have done just that. Each track on *68* features different musicians working with Kanakis and Lopata.

It should come as no surprise that *68* feels highly polished and maybe even over-produced. The record is filled to bursting with various instruments and rhythms. It can be a little overwhelming at times, but the sheer quality of the sound mitigates this. *68* is a great piece of pop music. While the number of different sounds Year of the Monkey crams into each track sometimes threatens to overwhelm the listener, the record is loaded with catchy tunes that stand up to repeated listening.

HOT LITTLE ROCKET
HOW TO LOSE EVERYTHING
FILE UNDER: MUSIC

DAVID BERRY / david@vueweekly.com

THIS IS OK

I'm told that acid is the only way to really time travel, but listening to Hot Little Rocket's *How to Lose Everything* isn't a bad, drug-free alternative, so long as you're only looking to get back to the mid-'90s. The Calgary quartet is pretty thoroughly mired in the sounds of the whatever decade, albeit a slightly cooler one wherein the only bands who successfully co-opted post-grunge had a pop-punk snarl and weren't just a bunch of hair metal enthusiasts who couldn't even put in the effort to match their outfits and tease their hair. In our world, grunge didn't kill metal, it just made it lazier; in Hot Little Rocket's, it gave everyone license to sound a bit pretty from time to time.

How to Lose Everything is the standard-if-energetic pop-rock the Calgary band has made their stock-in-trade, pleasantly heavy on the drum-stomp, but not afraid of melodies we've been playing since the '60s. First single/album opener "Like Killers" is a bit flat, but most of these songs are youthfully melancholic and/or wearily energetic enough to get any high-schooler with an acoustic laid at a backyard party. Dancing at the live show would be a decent second date, too.

Hot Little Rocket plays The Works Street Stage in Churchill Square on Sat, Jun 30.

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10 s/t lightning dust

get here quick on bus # 3, 5, or 135 west from downtown or the #7 north from the southside

WINSTON LIMITED AQUARIUS

BRYAN BIRTLES / bryan@vueweekly.com

THIS IS OK

You've probably noticed that lately it's been really rainy in Edmonton and whether it's because of global warming or just some sort of weather aberration, it still makes me sad. And when I start to feel a little blue, it's nice to have an album like Winston's *Limited* around. Because when you feel sad, there's nothing better than feeling sadder. Don't ask me why.

Winston himself produced and plays most of the instruments on this album. It sounds a bit like Coldplay, but with more of a bedroom-pop flavour, though when it needs to swell it certainly does so. At times grandiose and sweeping in its arrangements, *Limited* also has the ability to come down to a very personal confessional level and draw you into it.





The other neat part about this album—something more and more musicians seem to be attempting—is that it was recorded without digital devices of any kind. I'm not one of those guys who thinks that analogue is by definition better than digital, but I do think that setting constraints on the recording process spurs creativity, and creativity is highly evident here.

Winston plays the Velvet Underground Fri, Jun 29.

LES.PETITS THE.MIGHTY.ANTLERS.OF.SONG EPS SAVED BY RADIO

LEWIS KELLY / lewis@vueweekly.com

THIS IS OK

The debut full-length record from Les.Petits, which is actually just a compilation of their two previous EPs, is a strange beast. In a way, *The.Mighty.Antlers.of.Songs EPs* doesn't feel like music at all. With its use of dissonance and its minimalist feel, the record is almost something you'd find on the shelf next to one of those ambient sounds of nature CDs. Wagner this ain't.

While the Calgary-based group doesn't seem to have much interest in shooting for the Top 40 (not that that's a bad thing), it does show some serious musical chops on *Mighty.Antlers*. The vocals are great, the instruments varied and the arrangements complex. It is, however, a little too esoteric for its own good as it alternates between massaging your ears and assaulting them.

PRIDE TIGER THE LUCKY ONES EMI

EDEN MUNRO / eden@vueweekly.com

THIS IS OK

Pride Tiger doesn't try too hard to hide its influences on its new album—"What it is" closes out with some harmony guitar work that recalls Iron Maiden's early, punkier days, there's a strong hint of Thin Lizzy on "Fill Me In" and there's plenty of early Black Sabbath-ish riffing throughout the record—but the quartet mashes everything up together and plays it all as though it's just uncovered something that no one's ever heard before.

Occasionally there's a touch of sameness to the songs—there's not always a particularly dramatic change in sound between tracks—but in a way, that works to the band's advantage as the players burrow deep into the grooves, turning the songs into one long, infectious slab of rock. Pride Tiger might not be reinventing the wheel, but the band sure acts like it, and *The Lucky Ones* sounds like a pretty good soundtrack for a night of boozing.

Uncle Sam wants you!

MUSIC | ENTER SANDOR

STEVEN SANDOR
steven@vueweekly.com

At each and every music conference, delegates get welcome packages—usually goodie bags filled with flyers, stickers, pins, promo material and a few CDs.

But, this year at Toronto's famous NXNE Festival I got something in my grab bag that, well, really stunned me. It was a green toy soldier, brandishing a guitar instead of a gun. "Sgt Solo" was a gift from Armed Forces Entertainment. The same people who bring touring acts to US troops stationed around the world were in Canada—in force—to promote war-zone gig possibilities to the young bands out there.

Armed Forces Entertainment was north of the 49th recruiting as aggressively as the American military does on college campuses to the south. But, on the application form every band must submit, there is the disclaimer "I understand that all members of the group are required to hold valid US passports to be eligible for touring."

So, basically, AFE was in Canada looking to catch the attention of American acts that had crossed the border to play at the festival.

Not that AFE would have an easy time finding American bands in the NXNE lineup that would have fit its strict criteria for entertainers—no politics, no drug references, no controversy.

"Your conduct must always reflect favourably on the United States of America, the Department of Defense and the Armed Forces Entertainment program," states the entrance package. "Performances must be wholesome and in good taste. To reiterate, materials cannot be offensive to anyone in regard to race, religion, national origin, sex, military rank, military service or handicaps. Avoid controversial issues and topics. Illegal drug use or possession is strictly prohibited. Do not joke about drug use, possession or purchase."

All that for a US$75 per diem per band member per day. Well, the Gin Blossoms took the deal; the band is the current major headliner doing the army-base circuit tour.

Avoid controversial issues and topics. Illegal drug use or possession is strictly prohibited. Do not joke about drug use, possession or purchase.

In the end, what the military is looking for is bands to cheerlead the war effort, go Stars and Stripes and all that. And, just as the army is desperate for American recruits, AFE is also desperate for touring acts. Desperate enough that it's willing to chase American acts across the border.

I don't know what you think about it, but it makes me, as a Canadian, feel kinda dirty. Do you recruiting on your own soil, please.

Steven Sandor is a former editor-in-chief of Vue Weekly, *now an editor and author living in Toronto.*

HAIKU! | QUICK SPINS

WHITEY AND TB PLAYER
quickspins@vueweekly.com

THE CLICK FIVE
MODERN MINDS AND PASTIMES
LAVA
Boy band meets rock band
Meets expensive stylist
Meets critics puking

DEBORAH COX
DESTINATION MOON
DEBUT
Cox starts small but then
Rises to the occasion!
Gushes out some jazz

CHUCK LOVE
BRING ENOUGH TO SPILL SOME
DM
A fine example
Of playing one note all day
And still ruling it

SCORPIONS
LONESOME CROW
(RE-RELEASE, 1972)
BRAIN
'70s jam-fest
The riffage of Black Sabbath,
Cheese of the Guess Who

MIG & DIA
SOMETHING REAL
WARNER
Proves that girls can do
Anything the guys can do
Just as shittily

DENNIS DEYOUNG
ONE HONORED YEARS FROM NOW
UNIVERSAL
Hardcore fans of Styx
May like this ... Wait. What the fuck?
Hardcore fans of Styx?

PAUL MCCARTNEY
MEMORY ALMOST FULL
MPL
Cute Beatle coasts on
Past glories; but new disk has
No leg to stand on

GALLOWS
ORCHESTRA OF WOLVES
EPITAPH
Musical cage-match
Between hardcore, punk, metal,
The winner is you

SIR RICHARD BISHOP
WHILE MY GUITAR VIOLENTLY
DRIPPS
LOCRIAN
Forty-three minutes
Of mindless, droning guitar,
Suck-knob twiddling





Columnist Luke Foster dead at 20-something

QUEER

TOTALLY GAY

TYSON LADA
tyson@vueweekly.com

Today we mourn the loss of Luke Foster. Writer, friend, friend of a friend, relative, craft enthusiast and self-described dude, Luke is no longer with us. In a tragic gay chain of events that have still not been made completely clear, the city's only (and, therefore, premier) gay columnist unfortunately met his maker last week at the tender age of early-to-mid 20s. Sadly, it was just weeks shy of the release of *Hairspray*. Now he'll never get to not go to see that movie. Rest assured, though, he's in a better place.

A place where rainbows aren't anything but displays of refracted prismatic light courtesy of Mother Nature, appearing only after a long night of raining men. A place where the music is always good and his jeans always fit. A place where he finally took the plunge into amateur porn because where Luke is now, he's no longer self-conscious about his poorly toned upper-torso.

Luke leaves behind an apartment full of thrift store swag, a closet full of clothes and shoes that he never paid full price for, and several people he grew fond of over the years. His mother, sister, boyfriend moved in. That was that.

Did he like crafting because he was gay or because he was Luke? Baking? Shopping? Exfoliating? Blondie? It was a constant circle that took too much energy to break. It broke him.

brother, best gay male friend Josh, best gay female friend Erin, gay boyfriend Jake, pal Leon, cousin Caitlin, hairstylist Jessica—the list just goes on.

Looking back, Luke's life as a gay started when he was 19. Some could argue it started back in elementary school when he chose two girls as his best friends—although the relationships didn't last past junior high, they were indicators. One turned out to be a hardcore dyke, if there is such a thing. The other had all the makings of a great fag-hag. Unfortunately that one had too much self-esteem. But we all know that kids aren't gay, so this is just a moot point.

Luke's life as a gay truly got rolling when he made out with a guy for the first time. They were on his bed and it was going good. That is, until things started to go below the belt at which point he couldn't help but exclaim, "I'm a virgin!" It wasn't a smooth start. But he grew more confident and managed to snag a few more guys along the way. He eventually lost his virginity, too—as a top at 19, on the bottom last Tuesday. (For the record, he said it didn't hurt or anything but is "overrated".)

His life as a gay probably peaked when he got drunk alone in every bar on Church Street in Toronto wandered home with some dude and had a one-off. Although he came out of that STD-free, things kind of went downhill after that—just before he passed, his

AS FOR THE CAUSE OF this heartbreaking, devastating loss, there has been much speculation. According to medical doctors, forensic experts and Nancy Grace, the prevailing theory is that Luke Foster fell victim to something they've dubbed "gay fatigue." Apparently, Luke really was totally gay. So much that it killed him.

The causes of gay fatigue are numerous. We all know that being gay is actually very exhausting: all the constant sex, excessive shopping, dancing, drugs, working out and absence of children—it wears you down. Towards the end of his life, Luke had become increasingly occupied with his homosexuality. He spent a lot of time trying to dress the right way, walk the right way, talk the right way—you know, so that people would think he was a homo, but not a flamer. He was often consumed with thoughts of whether people knew he was gay or not. He never had a problem coming out, but would never divulge anything unless he was asked. So did his boss know? His coworkers? His distant relatives? Acquaintances? Shopkeepers? It was strange, I remember him saying once, that even though it would never be an issue for him, he wondered if there was a valid reason coming out to certain people. If he was fine with it, then who cares?

Then there were his thoughts regarding the sexuality of others. Every time he would pass someone on the street or in public, he'd do that stupid thing with his index finger, crooking it if he thought someone was gay and extending it if they were hetero. Truth is, that's all he thought about sometimes. It was frustrating and just worsened the fatigue.

He also had a difficult time when he tried to attribute certain things in his life to his homosexuality. Did he like crafting because he was gay or because he was Luke? Baking? Shopping? Exfoliating? Blondie? It was a constant circle that took too much energy to break. It broke him.

In the end, gay fatigue caught up with Luke. His body couldn't handle it anymore. He was simply exhausted of being gay, thinking about being gay, philosophizing about what it meant, and it slowly melted his brain, Nancy Grace says. He was tired of thinking about it all the time and Luke, well, he just wasted away.

At least that's what the experts say. The coroner's records haven't been made public yet. If you ask me what the cause of Luke's sad passing really is, I think gay fatigue is just a convenient cover. I bet he fell down an escalator or choked on some cereal. Something lame and undignified. Maybe he really was crushed by a ceiling fan. Maybe he never existed in the first place. So what did happen to Luke Foster?

I guess we'll never know. ▼

Editor's note: as we mourn the tragic (yet completely fabulous, we're sure) passing of Vue's erstwhile queer columnist, tune in next week for our brand-new yet-to-be-named LGBT column (and on that note, feel free to send your suggested titles, be they bad puns or juvenile one-liners, to news@vueweekly.com).

LISTINGS FOR YOU EVENTS WEEKLY

FAX YOUR [illegible] LISTINGS TO [illegible]
OR LOG ON AND ENTER AT LISTINGS@VUEWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

CLUB LISTINGS

AWA 12-STEP SUPPORT GROUP Braeside Presbyterian Church basement, N. door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet every Mon, incl holidays (7:30pm)

CANADIAN METIS [illegible] (780-471-8773) 10359 - 124 St (479-1999) • Basketball: Mon (5-7pm) • Healing Circle: Mon (6-8pm) • Boxing: Mon/Thu (7-9pm), Tue (5-7pm) • Volleyball: Tue (6-8pm) • Sewing Circle: Tue (6-8pm) • Beadwork Class: Wed (6-8pm) • C.N.F.C. Powwow: Wed (6-9pm) • Hip-Hop Class: every Thu (5-7pm) • Cree Class: Thu (5-9pm) • Elders and Residency: Fri (all day) • Safe Using and Harm Reduction; last Fri each month (11am-12pm) • Tobacco Reduction; every Fri (1-2pm) • Drop-in Night, Fri (6-8pm)

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

EDMONTON CHESS CLUB Edmonton Chess Club, 10845-124 St (474-2318) • Chess for students; Grade 3 and up; July 3-8 Beginners; July 9-13 (Advanced), 8:30am-4:30pm • Chess Learning and Playing Opportunities for students and families

FRIENDS OF THE LUBICON [illegible] (780-[illegible]) Legislature • National Day of Action: bring your own Oil Derrick in support of the Lubicon Cree to draw attention to the 118-year unresolved land claim, the lack of running water, tuberculosis, suicide and abysmal poverty that the provincial and federal governments permit amongst the Lubicon people. Mock Consultations with Legislature staff. Gov't officials (8am); Declaration of Intent from the Republic of Greedolia (12pm); Mock extraction at legislature grounds (1pm onward) • Fri, June 29 (8am onward!)

ILLUSIONS SOCIAL CLUB Roost, 10345-104 St (387-3343) • Transfreshers, transsexuals, friends and supporters meet the 2nd Tue each month (8pm) http://groups.yahoo.com/group/edmonton_illusions/

IMAGES [illegible] CAMERA CLUB (780-[illegible]) 6415-106 St (489-9776) www.imagesab.ca • Meets every 2nd and 4th Thu (8pm) ea. month featuring presentations, speakers, workshops, outings. Photographers of all levels are welcome • $40 (membership)/$50 (family)/$20 (full-time student); visitors may attend three times before joining

PARENT TALK (481-1292) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

THE [illegible] ANNEX - HUMAN RIGHTS AND THE MEDIA Strathcona Public Library, Program Rm (453-2638) • Sponsored by Human Rights City Edmonton Project • July 7 (9:30-11:30am) • $10; register before June 29

SELF ESTEEM SUPPORT GROUP [illegible] women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

TOASTMASTERS CLUBS • **City Lights Toastmasters** Downtown (426-5882) Set your own pace to become a comfortable and confident public speaker; meetings every Tue (noon) • **[illegible] Toastmasters Club** (780-[illegible]) Commerce, 800, 9990 Jasper Ave (459-5206); Visit us and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and a leader; every Thu (6pm) • **Wordsmiths** Beverly United Church meeting room, 11919-40 St (476-6953) Improve speaking skills, leadership skills, time management, organizational skills and social skills; every Wed (7-9pm) • **Panoramic** Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808) Weekly meetings to improve your communication and leadership skills in a supportive environment every Wed (7-9pm) • **Chancellor Toastmasters** Kingsway Inn, Millard Health Building, 131 Airport Rd (488-4606/474-1138) Thu meetings (7-8:30 am) feel confident speaking and build leadership skills

TOURETTE SYNDROME Academy of King Edward, 8525-101 St, North door (1-866-924-9764) • Support meetings for TS adults and parents of TS kids • First Wed, Oct-June (7pm)

WASKAHEGAN TRAIL ASSOCIATION • (962-3215) Free guided hike, approx. 9.5 km at Blackfoot; July 1 (9am) meet by the Bonnie Doon Recycle, 85 St, 85 Ave • (434-2675) Free guided hike, approx. 10 km at Mill Creek/Lost Lake, July 8 (9am) meet by the Bonnie Doon Recycle, 85 St, 85 Ave

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

97 FOR 07 Whyte Avenue, Campus, Downtown • Oxfam Canada and Make Poverty History; shop at participating businesses where 7% of your purchasing dollars will go toward organizations working to eradicate poverty. A complete list of participating businesses can be found at http://07for07.googlepages.com • July 7 (9am-9pm)

QUEER LISTINGS

AFFIRM SUNNYBROOK–RED DEER Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies, meet at Sunnybrook United Church every 2nd Tue ea month (7pm)

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

[illegible] WOMEN'S COFFEE GROUP http://groups.yahoo.com/group/bwedmonton • Social group for bi-curious and bisexual women • 2nd Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDY'S NITE CLUB 11725B Jasper Ave (488-7736) • Open nightly 9pm-3am. Fri 8pm-3pm • Sun Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donnatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon Amateur strip contest[illegible] Mia Fellow midnight DJ WestCoastBabyDaddy • Tue free pool and tourney, DJ Arrowchaser • Wed Hump day with DJ Sexxxy Sean • Thu Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON MUSIC NIGHT • A mature social group, couples and singles welcome • E-mail edmontonmusicnight@hotmail.com for more info

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common social interests meet every 2nd Sunday of most months at 2:30pm for a social period, a short meeting and a guest speaker/discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month email edmontonpt@yahoo.ca; www.primetimersww.org/edmonton

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer: Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 300, 11456 Jasper Ave (488-5742) or contact7@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTIQ) faculty, graduate students, academic, straight allies and support staff • 3rd Thu ea month (w/ limited terms): Speakers Series. Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-5448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm). Support group • Daily drop-in, peer counselling

MADELEINE SARAH FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/$10 (membership) • Pre-register

[illegible] MAPS [illegible] (780-[illegible]) www.geocities.com/makingwaves edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

PRIDE CENTRE OF EDMONTON 9540-111 Ave (488-3234) • Open: Mon-Thu 1pm-10pm, Fri 1-10pm • Bears Movie Night: Bears Chat/Sat Sex ea month (1-5pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Noelle, friendsandfamilyplaygroup-owner@yahoogroups.ca • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • TTIQ Alliance: Support meeting for transgender, transsexual, intersex and questioning; 2nd Tue ea month, ttiqualliance@shaw.ca, 718-1412 • GLBT Seniors Drop-In: Every Thu (2-4pm) with Jeff Bovee, 488-3234 • Sick and tired of being sick and tired? Cocaine Anonymous meeting, Thu 7-8pm; CA Hotline 425-2715 • HIV Outreach: Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw.ca; www.members.shaw.ca/yuy • Suit Up and Show Up–Alcoholics Anonymous Big Book Study; Sat (12-1); suitupshowup@hotmail.com • NDP LGBT Caucus: last Sun ea month with Jay, 488-3234

THE ROOST 10345-104 St (428-3150) • Open Thu, Sun 9pm-3am; Fri-Sat 9pm-4am; closed Mon, Tue, Wed • Thu: Thursdays are Gorgeous with Hostess Hootie McBoob, featuring Drag Kings and Queens, burlesque and amateur strip the last Thu ea. Month • Fri: All Request Dance Party every Friday. DJ Jazzy with rotating shows every week • Sat: Always Like New Years Eve: with DJ Dan (retro) downstairs and DJ Jazzy (new music) upstairs • Fetish Sundays: Sundays Featuring hostesses Miss Bianca and Vanity Fair, rotating guests. Free pool all night long; $3 cover • Weekends: $4 (members)/$6 (non-member)/Sun $2 cover

SINGLE LESBIANS 40 PLUS • A woman's social group, gathers once a month on Sat for conversation over tea and coffee • Information e-mail singlewomen40plus@hotmail.com

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOMONSPACE (780-482-1794) • A non-profit lesbian organization, organized activities held monthly including licenced non-smoking dances, coffee houses, family events, games nights, golf tournaments and more • www.gayscanada.com/womonspace, e-mail: womonspace@gmail.com

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

BIKE MONTH EVENTS www.bikeology.ca (982-8520) • Mocktails on the Bridge, **Ezio Faraone Park**, 97 Ave, 109 St, June 29 (4-8pm) / **100 St, 97 Ave,** Pedal-powered drinks and snacks, June 29 (4-6pm); part of Critical Mass route www.edmontoncriticalmass.com • Critical Mass Bike Ride; June 29 (5:30pm)

CANADA DAY • Alberta Legislature Grounds, 107 St, 97 Ave; Iamaih Muslim community free pancake breakfast (7-9am); Canada Day Run and Walk event; Citizen ceremony (11am); bands through the afternoon • City Hall: Canada's 140thBirthday, music, entertainment [11am-4pm] • Fort Edmonton, Whitemud, Fox Dr: Dominion Day Pancakes (10am-6pm), special celebrations (noon) • July 1

CANADA DAY [illegible] FESTIVAL [illegible] • One day festival featuring activities, musical entertainment, and treats• July 1 (2-9pm)

CANADA DAY STREET PERFORMERS FESTIVAL WEEKEND – SPRUCE GROVE (962-8995) • Sat: Street Performers Vaudeville Variety Show (7:30pm); ET, *The Extraterrestrial* the Cinema Under The Stars movie showing on a giant inflatable outdoor screen; 9:30pm • Sun: toonie pancake breakfast (8-11:30am) and more including evening free concerts with Captain Tractor, Linsey Ell and Ben Sures; fireworks (11pm) • June 30-July 1

CASTROL RACEWAY (461-5801) • Jet dragster Her-A-Cane at the IHRA Rocky Mountain Nationals • July 6

[illegible] FOR CANCER–CANADIAN DAY ROAD RACE Legislative Grounds (451-7181) • 15k and 5k road races, 15k walk in support of the Canadian Cancer Society (CCS) • July 1 • Register visit www.runningroom.com

DOMINION DAY CHALLENGE EVENT Rutherford House, U of A Campus • Celebrate Canada Day, take a Canada Day quiz, old fashioned games, crafts and tour the house • July 1 (12-4pm)

EDMONTON GHOST TOURS Meet infront of the Rescuer Statue, Walterdale Playhouse, 10322-83 Ave (489-3187) • A ghostly walk in Old Strathcona • Until Aug. 30, every Mon-Thu (9pm) • $5/person

EDMONTON INTERNATIONAL JAZZ FESTIVAL • Various venues throughout Edmonton, www.edmontonjazz.com (990-0222) • Until July 1 • Tickets for Winspear Centre available at the Winspear Centre box office (428-1414); MacLab Theatre available at the Citadel box office (425-1820). Tickets for all other shows are available at TIX on the Square (420-1757)

EDMONTON INTERNATIONAL STREET PERFORMERS FESTIVAL Sir Winston Churchill Sq, www.edmontonstreetfest.com • Featuring everything from jugglers to acrobats, hip hop dancers to living statues, daily Troupe du Jour group shows, artistic face-painters, colourful rovers. *Be Your Own Buster* workshops, and Kids' World activities • July 6-15

FEAST OF FOOLS Sutton Place Hotel, 10235-101 St (425-5162) • A fundraiser for The Edmonton International Street Performers Festival featuring a variety of performers and preview, silent auction and dinner • Thu, July 5 (7pm) • $75

THE 4TH ANNUAL SWEATY BALL Artsplash Theatre Gallery, 3rd Fl, 10217-106 St • Sat, June 30

FRIENDS OF [illegible] – [illegible] SUN SIGHTSEEING TOURS Sightseeing bus, 17 stops at Edmonton's major attractions and historical sights, hop on and off as you wish, 8 departures throughout the day at one-hour intervals. Passes are not date specific and are activated once you get on the bus and can be used as a regular ETS transfer before or after the tour • Daily, June 30-Sept. 3 • $26 (one day pass)/$20 (two consecutive day pass) at TIX on the Square

LIVING LUMINARIES ON THE SERIOUS BUSINESS OF HARMLESS FUN Church of Edmonton 13710-106 Ave (913-6406/720-2720) • Film starring writer/producer Sean Mulvahill as a spiritual seeker asking an "A-list" of consciously evolved stars in the "Cultural Creative" movement about how they achieved peace and happiness • July 6 (7pm); July 7 (8pm), July 8 (1pm) • $11, proceeds to support the Turnaround and Home for Everyone Projects

MAKE A WISH FUNDRAISER Metro Billiards (990-0704) • Featuring the Brett Miles Trio, celebrity Pool challenges against the Edmonton Eskimos and more • Sat, June 30 (7pm) • $50

SILLY SUMMER PARADE • Old Strathcona (439-9166.) • Thu the Decades parade followed by the Picnic in the Park featuring the Buga N' Berries Baby Crawl, B'Scene Studios talent show, Old Strathcona Foundation fundraising BBQ and more • July 1 (noon)

KARAOKE

BILLY BOB'S SPORTS BAR Continental Inn, Stony Plain Rd (484-7751) • Every Wed (8pm-12am); every Thu, Fri, Sat (9:30pm-1:30am) with Right Said Ed

BLIND PIG 32 St. Anne Street, St. Albert • Every Wed/Fri. Karaoke with Shelly

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12). with Jeannie and Bruce

CASTLEDOWN'S P UB 16753-100 St • Every Tue (9pm-1am)! with Off-Key Entertainment

CASTLE ROCK PUB 570 St Albert Rd (458-8766) • Every Wed. Karaoke with Bonita Peterson and All Fired Up Karaoke; 9pm-2am

CROWN AND ANCHOR 15277 Castledowns Rd (472-7696) • Every Thu (10:30pm) • Every Wed: Name that Tune

GAS PUMP 10168-114 St (488-4841) • Every Tue-Wed (9:30pm): Gord's Best Live Singing Show

KOOLIGANZ PUB 10704-124 St (452-1168) • Karaoke every friday with krista, Liquid Entertainment

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am): Gord's Best Live Singing Show

LIONSHEAD PUB Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Every Sun (8pm): With Evolution Entertainment

MAZADAR 10725-104 Ave (429-4940) • Every Fri (5pm-late) ; Karaoke with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan (998-7888) • Every Fri (9:30pm): with Sonia/Prosound Productions

NEWCASTLE PUB 6108-90 Ave (490-1999) • Every Thu Karaoke

O'CONNOR'S IRISH PUB 9013-88 Ave (469-8165) • Name that Tune, every Thu (8pm)

ON THE ROCKS 11740 Jasper Ave (482-4767) • Karaoke Mondays Every Mon (9pm); Hosted by Mr. Entertainment's Scott Parsons • Salsa and the City Thu. Latin music and Salsa lessons, every Thu (9pm)

ROSARIOS 11715-108 Ave (447-4727) • Longest running Karaoke bar; 7 days a week

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3495); Every Mon-Sat (9pm), Sun (7pm): with Ruth • Highstreet, 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave, every Thu-Sat (9pm-1am): with Off-Key Entertainment

[illegible] SKATELAND [illegible] **ROLLER SKATING DISCO** 13710-104 St (472-6336) • Every Tue, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

YESTERDAY'S 112-205 Carnegie Dr, St. Albert (459-0295) • Every Thu (9:30pm-2am): with Off-Key Entertainment

ZODIAC

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ARIES (MAR 21 - APR 19)

Welcome to Part Two of your outlook for the second half of 2007, Aries. We're checking up on how you're progressing with the long-term tasks you were assigned six months ago. I hope that by now you're seeing how much you have to learn. This has been and will continue to be an ideal time to act like a student in every phase of your life. But I also hope you've started to realize how much you have to offer as a role model, mentor, and guide. Amazingly, this is a year when you can generate unpredictable magic as both a student and a teacher.

TAURUS (APR 20 - MAY 20)

Welcome to Part Two of your outlook for the second half of 2007, Taurus. We're checking up on how you're progressing with the long-term tasks you were assigned six months ago. I hope that by now you're beginning to infuse your life with more of the wildness you need. I trust that you've been enjoying a host of thrilling adventures and ingenious experiments—especially the kind that serve your highest ambitions.

GEMINI (MAY 21 - JUN 20)

Welcome to Part Two of your outlook for the second half of 2007, Gemini. We're checking up on how you're progressing with the long-term tasks you were assigned six months ago. I hope that you've been working hard to upgrade your skills in the art of relationship. Have you taken any workshops or read any books that have helped you become a better lover and collaborator? Have you meditated on cracking open the secrets of inspired and inspiring sharing? Even if you haven't done much, there's still time to accomplish miracles. Through the end of December, you'll continue to attract cosmic luck whenever you break any bad old habits that have hurt your ability to give and get the best from your intimate alliances.

CANCER (JUN 21 - JUL 22)

Welcome to Part Two of your outlook for the second half of 2007, Cancerian. We're checking up on how you're progressing with the long-term tasks you were assigned six months ago. I hope that by now you're better organized and more disciplined than you've ever been in your life. The astrological omens suggest that the year's best rewards will come if you're relentless in clearing out clutter, working with maximum efficiency, and having precise and well-formulated plans. If done right, your intense attention to detail will help win you access to profound new levels of inner peace.

LEO (JUL 23 - AUG 22)

Welcome to Part Two of your outlook for the second half of 2007. We're checking up on how you're progressing with the long-term tasks you were assigned six months ago. I hope you've been capitalizing on the fact that this is the Year of Well-Earned Luck in Higher Love. It has been over a decade since your romantic evolution has been as ripe for rapid progress as it is now. Remember, for best results, keep your priorities screwed on straight: always focus more intensely on the pleasure of giving the beautiful love you have to offer than on your hunger for the love you have always wanted to get.

VIRGO (AUG 23 - SEP 22)

Welcome to Part Two of your outlook for the second half of 2007, Virgo. We're checking up on how you're progressing with the long-term tasks you were assigned six months ago. I hope that by now you're at least midway through a transformation of your relationship to family. That might mean you're leading a revolution to reinvent your family of origin. It might mean you're making decisions about how to shape the family of your future. It could involve you working hard to ensure that you have a close-knit group of people, not necessarily related to you biologically, to serve as a reliable source of emotional sustenance. Or all of the above.

LIBRA (SEP 23 - OCT 22)

Welcome to Part Two of your outlook for the second half of 2007, Libra. We're checking up on how you're progressing with the long-term tasks you were assigned six months ago. So let me ask you: have you been practicing discernment as you've explored the mysteries of variety? Have you been trying a host of different alternatives, but without dissipating your focus? The danger is the opportunity; the opportunity is the danger. In the next six months, you'll either refine your intelligence or waste your intelligence as you experiment with combining things that have never before been combined. You'll either embody the archetype of the promiscuous dilettante or the archetype of the versatile master of improvisation.

SCORPIO (OCT 23 - NOV 21)

Welcome to Part Two of your outlook for the second half of 2007. We're checking up on how you're progressing with the long-term tasks you were assigned six months ago. I trust that by now you're supremely composed as the changes whirl around you and within you. I mean, you will always be the zodiac's master of transformation; you'll always thrive on going through ceaseless, deep-seated shifts that would terrify most of the other signs. But if you're taking advantage of this year's cosmic opportunities, Scorpio, your eruptions of *abracadabra!* are being buffered by a profound grace. Your experiments in turning lead into gold and garbage into treasure are proceeding with a generous-spirited poise. Now you're ready to take it to the next level of relaxed elegance.

SAGITTARIUS (NOV 22 - DEC 21)

Welcome to Part Two of your outlook for the second half of 2007, Sagittarius. We're checking up on how you're progressing with the long-term tasks you were assigned six months ago. I hope that by now you are cashing in on the fact that this is the Year of the Supercharged Libido and the Spiritual Orgasm. Not only do you have extraordinary reserves of physical energy available; you also have access to what amounts to a kind of metaphysical lust, whose primal power can enable you to smash long-standing mental blocks and break on through to the other side of anything you want to break on through to the other side of.

CAPRICORN (DEC 22 - JAN 19)

Welcome to Part Two of your outlook for the second half of 2007. We're checking up on how you're progressing with the long-term tasks you were assigned six months ago. By now you've probably figured out that it's the Year of Secrets. Truths that have long been hidden from you are emerging, and if you keep on probing, the rest will spill out between now and December. Certain feelings you have been concealing from yourself are also bubbling up into your awareness. Fuzzy understandings that have previously hindered your ability to see the big picture are finally coming into focus as well. Don't fear or resist these developments, Capricorn. They will free up a lot of blocked energy.

AQUARIUS (JAN 20 - FEB 18)

Welcome to Part Two of your outlook for the second half of this year, Aquarius. We're checking up on how you're progressing with the tasks you were assigned six months ago. I hope by now you've guessed that this is your Year of Harvest. Projects you've been working on for many moons will be reaching their full ripeness in 2007. Trends set in motion more than a decade ago are culminating. Keep this exciting news in the forefront of your awareness between now and December.

PISCES (FEB 19 - MAR 20)

Welcome to Part Two of your outlook for the second half of 2007, Pisces. We're checking up on how you're progressing with the long-term tasks you were assigned six months ago. I hope by now you realize that this is your Year of Getting Your Career in Gear. It may or may not be a time when you'll climb to the top of the heap and score fresh privileges and new clout. But it's definitely a time when you can move closer to making a living from doing what you love. ♥

ADS! CLASSIFIEDS

IF YOU WANT TO PLACE YOUR CLASSIFIED AD IN VUE WEEKLY, PLEASE PHONE 426-1996.
DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION

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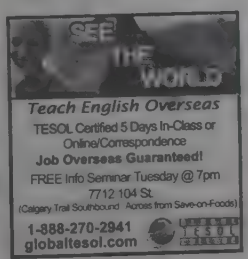
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Full Time Receptionist for high end salon. Please drop off resume in person to 10536-124 St or call 496-9977 for more details.

Drivers wanted: $15+/hr, Wed (night), Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570

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Female Vocalist 20 yrs old. Studies at GMAC music program looking for musicians to form a band. Vocal Style caters mostly to R&B, rock &blues. For more info phone 952-6166 ask for Scott

WORKSHOPS

DRAMAWORKS & ARTSTREK: Theatre workshops for adults and teens. July 2007. Call 422-8162 or visit www.theatrealberta.com

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FREE-FREE-FREE-FREE
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ARTIST TO ARTIST

Filmmaker auditioning for short film, middle aged man and woman 18-25 yrs. Call 988-0169 for info.

Azimuth Theatre Presents **The Exposure Movement Arts Festival** Mar. 6-9, 2008 are now accepting submissions. Info. www.myspace.com/expansefestival Deadline: June 15

Whyte Avenue Art Walk, July 13-15; Register $45 at The Paint Spot, 10516 Whyte Ave or 12418 102 Ave.

Looking for training in Burlesque dancing, starting at a beginner level. Contact Laurel 757-4113.

Looking for women for punk-influenced drag project. 479-2976 or aceychain27@hotmail.com

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Call to Enter: **Artchish Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966

MUSICIANS

Punk/ska/hip hop/elect/fusion project **looking for skilled keys and bass.** Ph Q-Mike 916-1340.

Female Vocalist 20 yrs old. Studies at GMAC music program looking for musicians to form a band. Vocal Style caters mostly to R&B, rock &blues. For more info phone 952-6166 ask for Scott

The Blackspot Cafe and Music Co-op is seeking music promoters to book local and touring talent. E-mail team@blackspotcafe.com, ph (780)481-SPOT for info.

Bassist with gear required. 4-piece rock act, covers/originals. 23-35 yrs. Infl: RCHP, Foo, 3 Days Grace, Matt Good, Green Day, OLP, Sum 41, Blink, etc Call Chad 488-1457

Singer/songwriter in his 50's looking for other singer/songwriters to collaborate on new material. llitke@epl.ca

VOLUNTEER

Everything from administration to carpentry to tour guiding volunteer positions are open NOW for **The Works Art and Design Festival.** For 13 MIND ALTERING days, from **June 22-July 4.** Call Misha Gostick at 426-2122, ext. 230, e-mail volunteer@theworks.ca.ca, www.theworks.ab.ca for more info.

Volunteers needed for The Great White North Triathlon (July 1). Course marshals, security, set-up, take-down, registration lifeguards, transition people are needed Call 479-1388 e-mail: lwilliam@telus .net.

A Taste of Edmonton—Volunteers Needed: Safeway Pancake Breakfasts, Wine Servers, Security volunteers needed **July 19-28.** Call Danielle at 423-2822 ext. 22, e-mail dnobert@eventsedmonton.ca.

Join the performance world as a volunteer for **The Edmonton Fringe Festival Event Performers Festival, July 6-15.** www.edmontonstreetfest.com, e-mail: volunteer@edmontonstreetfest.com, ph Linda at 425-5162

A Taste of Edmonton Festival needs volunteers. July 19-28. Call Lisa at 423-2822 ext. 22, e-mail: suzuanne@eventsedmonton.ca.

Volunteer with the Grand Prix of Edmonton (July 20-22)–experience the rush up close and personal. Get access to the event, exclusive swag, meals while on shift, an epic Sunday night volunteer party right on the track and more. For more info 488 8682, volunteers@grandprixedmonton.com, www.grandprixedmonton.com.

The Friends of the Edmonton Public Library need volunteers for 1-2 Saturday's/month or Thu evening to help with preparations for the 2007 fall book sale Sept 21-23.

Canadian Mental Health Association/Board Members Required. To learn more about CMHA visit: www.cmha-edmonton.ab.ca

"Let's Go!" is a program which helps newcomers learn about their community and Canadian culture. Volunteers needed for the summer months only. Lots of Fun! Contact Judy 424-3545 ext. 249.

Volunteers required to help Somali newcomer children with their homework. Somali language an asset but not required. May to June and restarting again in September. Call Judy 424-3545 ext. 249.

Volunteer yoga instructor needed for Strathcona Place Senior Citizen Centre. For info phone Rita Mittelsteadt, 433-5807.

Volunteer Kitchen Help and Drivers Need for Edmonton Meals on Wheels Varied jobs, flexible hours 10am-1pm weekdays. Phone 429-2020

Volunteer watercolour instructor needed for Strathcona Place Senior Centre. For more info call Rita Mittelsteadt, 433-5807

Initiative Ambassadeurs pour la Paix is looking for francophone volunteers. Come learn how to present interactive workshops on antiracism/cultural diversity. Kanina at (780) 425-4644 ext 9 or kczyzewski@naarr.org

Volunteer teachers needed to teach English as a second language to newcomers to Canada. Orientation and training provided. Meet people from all around the world. Jason: jmarkowsky@cci-iex.ca or 944-0792

Volunteer pottery instructor needed for Strathcona Place Senior Citizen Centre. For info phone Rita Mittelsteadt, 433-5807

Volunteers needed to assist new immigrants with a first time shopping. Mornings, weekdays. Approx. 2-4 hrs. "On Call" position. Call Judy 424-3545 ext. 249.

Have you ever thought of volunteering with your pet? Pet therapy is a great way to help those in our community. Call Deanna at 413-4682

Become a distress line volunteer. The Support Network, 732-6648. www.thesupportnetwork.com

CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 444-1547.

Volunteers, enjoy working in our **dining room at Strathcona Place Senior Centre,** for more info phone Terrie Shaw at 433-5807.

Teach an adult to read and write. We are always looking for tutors in your area. **The Centre for Family Literacy** 421-7323, www.famlit.ca

Volunteer Drivers needed for the Seniors Volunteer Driving Centre, 2-3 hrs Mon-Fri. Ph Anna 732-1221

ElderCare Edmonton needs volunteers to help with daily activities such as crafts, card games and socializing. For info ph 434-4747, ext. 4.

CNIB is looking for volunteers with vision, adults (50+) to help seniors with vision loss. For more info call Catherine 453-8304.

Volunteers needed to teach conversational ESL to adult immigrants at various library locations. 1-2 days/week,10-12pm or 1-3pm.(dep. on location) No exp req. Call Judy 424-3545 ext. 249.

HEALTHY VOLUNTEERS required for research studies with the Brain Neurobiology Research Program at UofA. Must be in good health, not be taking any medication for mental health issues, and not abuse drugs or alcohol. Ph 407-3775/407-3221.

The Brain Neurobiology Research Program at UofA seeks individuals who may be suffering from **DEPRESSION** to be involved in a research study. Must be in good health, and not abuse drugs or alcohol. Ph 407-3221 for more info.

Watch for the July 19th

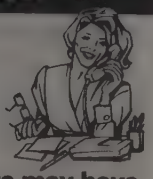
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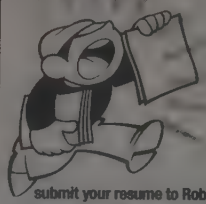
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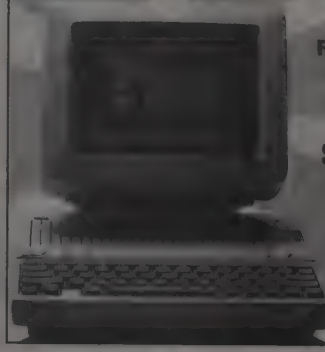
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Unless otherwise specified, the following will apply:

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- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
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- the chances of winning depend on the number of entries received
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With the taste of your lips I'm on a ride—you're toxic, I'm slipping under

ADVICE

ALT.SEX.COLUMN

ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR ANDREA

I'm a muff-diving dyke, sort of. The first few times with my new girlfriend I enjoyed her taste; however, more recently she has tasted much different—and, frankly, worse. I almost blurted out that she might have a yeast infection (luckily I caught myself before completely ruining the mood).

Curious, the other day I tasted myself, and I have a similar terribly pungent, unappealing taste. I know my body well enough to know I don't have a yeast infection! So now I'm wondering, is it related to menstrual cycles? Previous physical activity? Sharing of bacteria and yeast?

LOVE, WANNABE DIVER

DEAR MUFF

The pH of the vagina does change over the course of the menstrual cycle, getting higher (more neutral) at ovulation—when the vagina welcomes sperm whether or not its owner thinks that's a good idea (and whether or not there are any sperm present or expected, like, ever)—and more acidic at either cycle-end. The thing about menstrual cycles, though, is that they're *cyclic*, so whatever she tastes like on, say, day 20, she'd have tasted that way on day 20 of last cycle too.

I am *not diagnosing*, but I wouldn't be surprised to hear you had a mild, mutual bacterial infection, but you'll never know yourself unless you get it checked out. You could sneak off discreetly and get fixed up yourself, of course, but that's not going to help *her* any, so I'm afraid I can't let you off that easily. You're going to have to do the "Hey honey, I couldn't help but notice ... " thing, but hey, so what? It's all in a day's relationship work, is it not? And you are in one of those, are you not?

I ask because I couldn't help noticing something myself, and unlike you I am not loathe to bring up uncomfortable truths, no matter how conversation-stopping. So hey, dudette, how come you could recognize your girlfriend in a blind taste-test while she wouldn't know you from—you should pardon the expression—Adam? Is this lack of reciprocity part of some larger plan, or is she being kind of a piglet about this? And if it's the latter, well, don't you have more to talk about than who tastes nasty all of a sudden?

LOVE, ANDREA

DEAR ANDREA

My gyno prescribed estrogen cream (Estrace) to combat chronic yeast infections apparently brought on by vaginal dryness he says may be associated with my long-term use of the pill. He said it wouldn't have any effect on my male sex partner, but then he also said an IUD was more effective than tubal ligation so I don't know whether to believe him.

The Rx insert says nothing; the Mayo clinic suggests estrogen cream could have an effect on my partner and also that it is harmful to condoms (which we use in addition to the BCPs because I really, really don't want kids). Plus, you know, there was that House MD *episode a few weeks ago where a guy's hormone cream seeped through his skin and made his kids sick.*

LOVE, BAD MEDICINE

DEAR MADI

Wow, really, there was nothing in the insert? Because while I couldn't turn up anything super-specific, there is no question that the Estrace people themselves say to "Avoid exposing your male sexual partner ... by not having sexual intercourse right after using these medicines. Your male partner might absorb the medicine through his penis if it comes in contact with the medicine."

Unless you're both some kind of demented round-the-clock insatiable sex-monkeys it really shouldn't be too difficult to figure out the time of day that you're least likely to find yourself suddenly and spontaneously exposing your partner to conjugated estrogens, and apply the cream *then*.

The creams are indeed harmful to condoms, just by virtue of being greasy, and I'm appalled that your doctor wouldn't mention that, or any of this, really. He isn't really wrong about the IUD, incidentally, but he's very wrong not to mention sex when prescribing you something you put up your ladyparts. He may be wrong about more than that—any chance you could see somebody else?

As for the doc on TV, you could get better medical information from *This Old House* or maybe *Animal House*. And Estrace has a 1-800 line, you know

LOVE, ANDREA

VOLUNTEER

Love Bingo? Volunteer for ElderCare Edmonton Bingo volunteers needed to help raise funds for programs. Ph 434-4747, ext. 4

Volunteers needed to teach English to adult immigrants. Daytime, weekdays,or evenings for 2-3 hrs/session, approx. 1-2 times a week. Call Judy 424-3545. ext. 249.

DO YOU HAVE MODERATE ASTHMA? You may be eligible to take part in a study examining the effects of fragrances on asthma. 435-9028 x 230/jevans@toxcon.com

Help to broadcast news for blind and print-restricted Edmontonians. Email: edmonton@voiceprintcanada.com, or call 451-8331

Volunteer needed to help with telephone calls and some filing. 1-2 days/week. Flexible hours. No exp req. Must have pleasant phone voice and mannerisms. Call Judy 424-3545 ext. 249.

Tired of Smoking? Come join us at Nicotine Anonymous. 7pm, Wednesdays at Ebenezer United Church, 163 St, 106 Ave, call Gwynn 443-3020 7:30pm, Sundays at Henwood Treatment Centre, 18750-18 St, call Ryan 990-8317 or Jo 479-5969.

Overwhelmed? In a tough spot? Talk to us! No-Fee Walk-In counselling 482-INFO (4636) The Support Network, www.thesupportnetwork.com

The Sexual Assault Centre of Edmonton needs volunteers to take calls on our 24-hour Crisis line. For information ph 423-4102

Do You Know Someone Who Has Diabetes? Help find a cure. Volunteers are required for various fundraising events for the Alberta Diabetes Foundation. Ph Alberta Diabetes Foundation at 780-447-1451; e-mail. events@afdr.ab.ca; www.afdr.ab.ca

YEAR ROUND ON-LINE AUCTION for Alberta Easter Seals. http://auction.edmonton24hourrelay.com DONATE ITEMS, BID, HAVE A GREAT TIME. Carmen 429-0135 X 233.

Volunteer for a more just society for immigrants and refugees. www.multiculturalcoalition.ca or call Janina 423-1973.

SEEKING musicians, literary and visual artists for the U of A Hospital's **Artist on the Wards** volunteer program. Must have formal experience/training and be able to commit 2-3 hrs/wk for 6 consecutive months. For information or to book an interview, please call 407-8428.

Volunteer for Canadian Mental Health contact CMHSA-ER at 414-6300 or check www.cmha-edmonton.ab.ca

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